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HORROR FX

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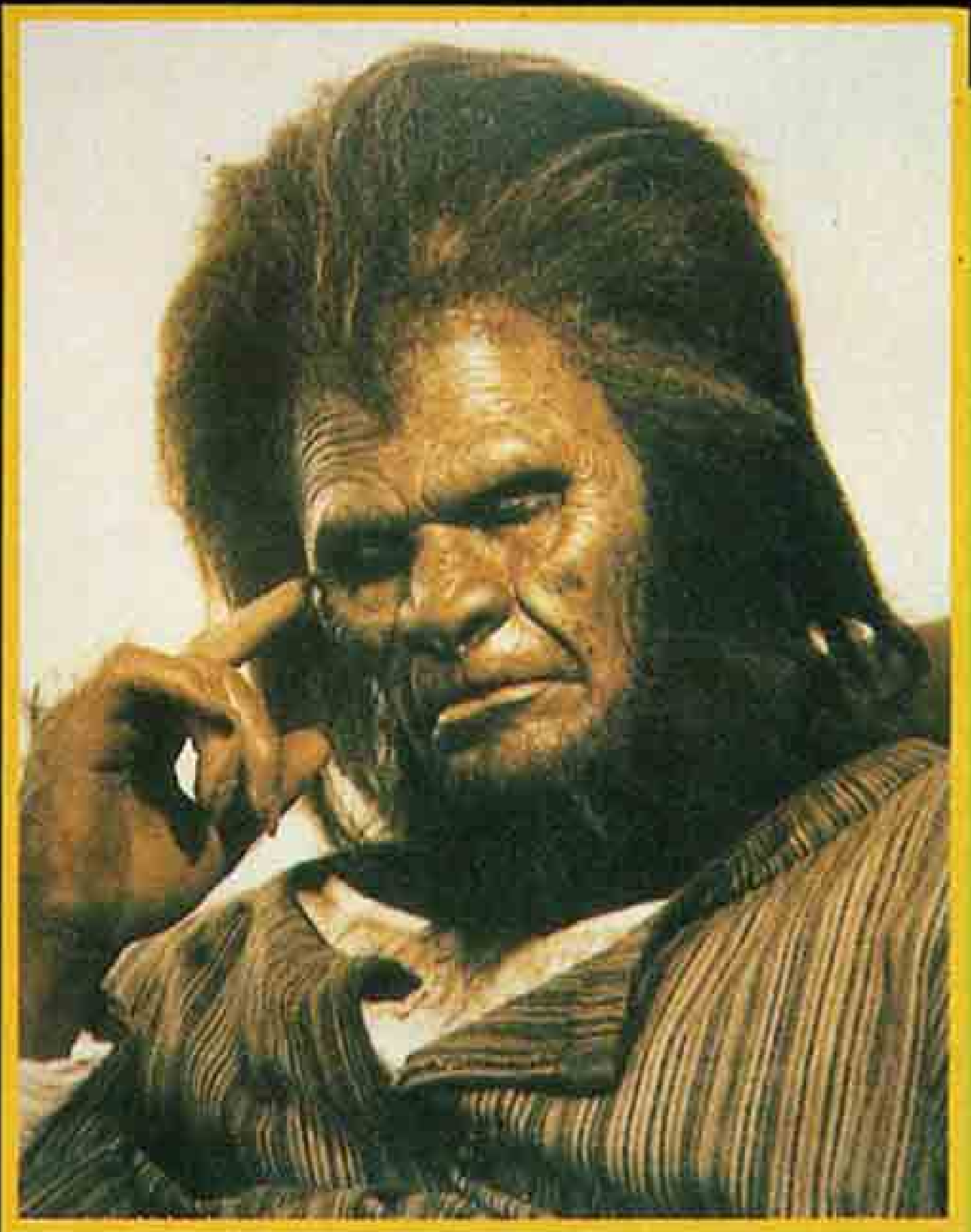

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Getting Started

By DOUG DREXLER

Why is makeup so damned fascinating? Today, in an age where we've seen everything, audiences love to be fooled more than ever. It's a tough room. The average moviegoer sees an optical effect for what it is a mile away, no matter how flawless. On the other hand, a flawless makeup can pass undetected, with nothing showing but its concept.

We're a jaded audience. We expect opticals and computer generation to be nothing short of incredible. Why this attitude? Because everyone is aware of the mindboggling technology required to create such wonders. It's easy to take the results for granted.

Makeup is different, in much the same way that a sidewalk portrait artist never fails to collect a crowd of amazed onlookers. It's the distinctly human element; the end result springs directly from a human being.

The artists in this magazine make me crazy! *What these guys can do with just a stick and some clay!* And the effectiveness of their work is no less impressive than that created by multimillion dollar computers, because makeup comes from the eye, the mind and the hand. And *that's* amazing!

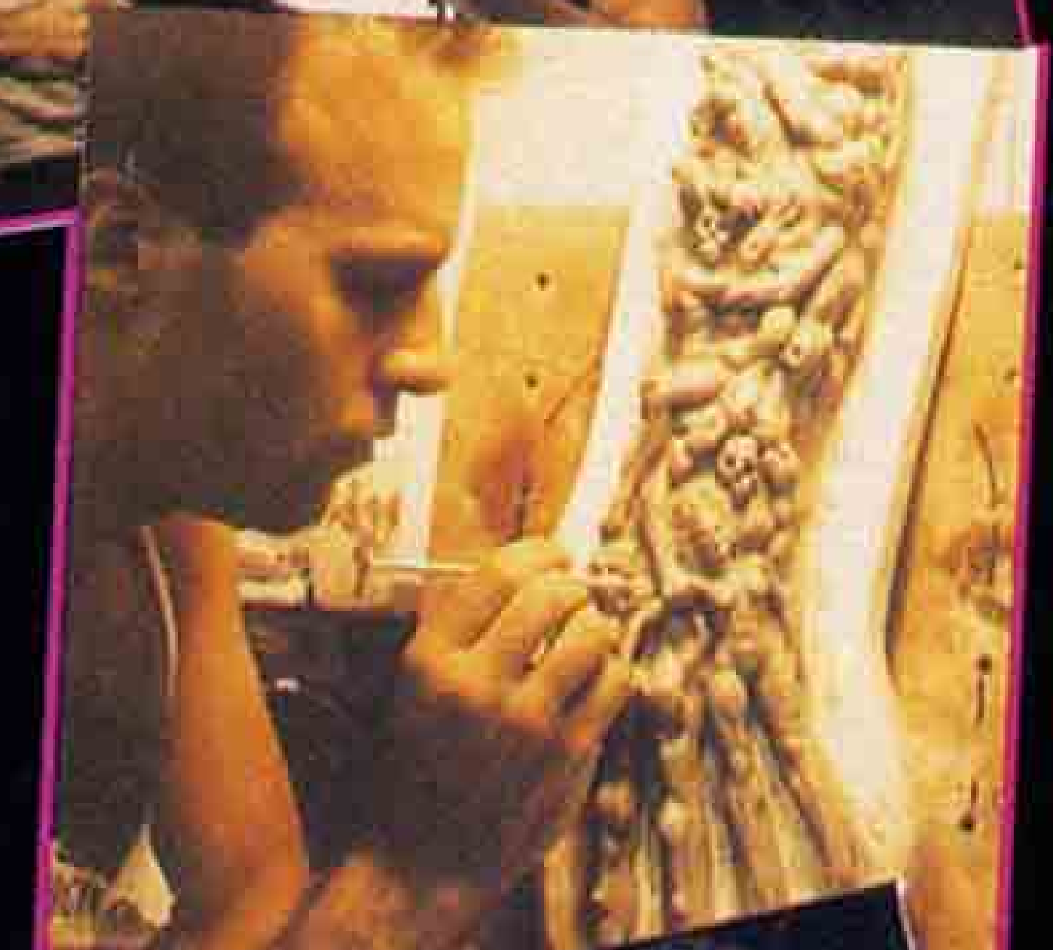
If you're a film buff, what you've got here is a unique behind-the-scenes look-see at movie magic related by the people who live it. But if you're an aspiring makeup artist, and I suspect that you are...well then, heh, heh, what lies before you is a king's ransom in hard-won knowledge. But this is also a puzzle book. It will pump your brain and fire the engine of curiosity. That's the beauty of this magazine. It does not spell out every molecule and microbe. And that is as it should be. When Prometheus presented humankind with fire, it was not in the form of a gift-wrapped Zippo. The details we would work out on our own, and in doing so increase our deductive and reasoning abilities a thousandfold.

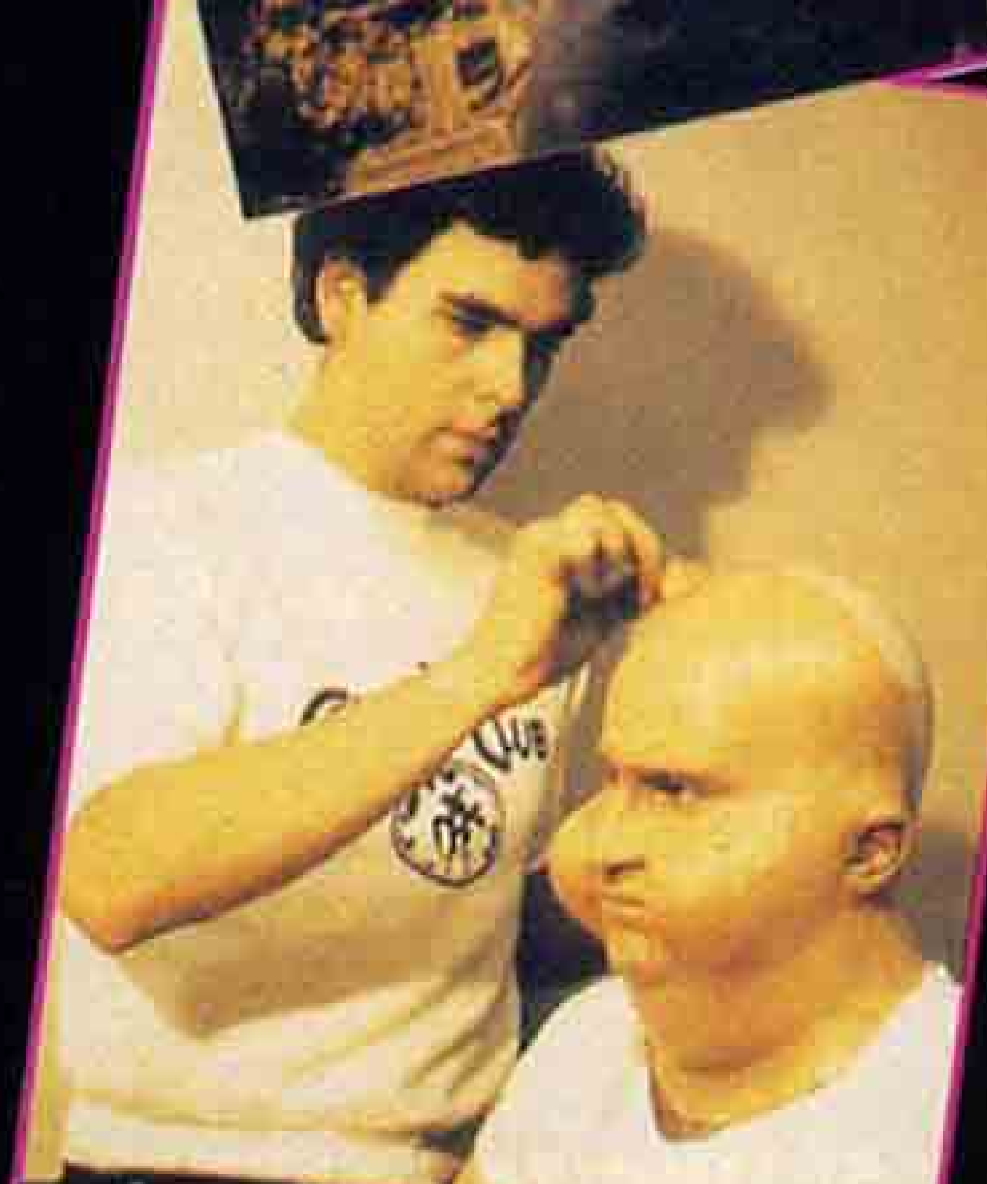
So you want to be a makeup artist? Well, here it is: *Be a makeup artist.* That's it, the big secret—*be a makeup artist.* Be one everyday, work at it every day, and revel in it.

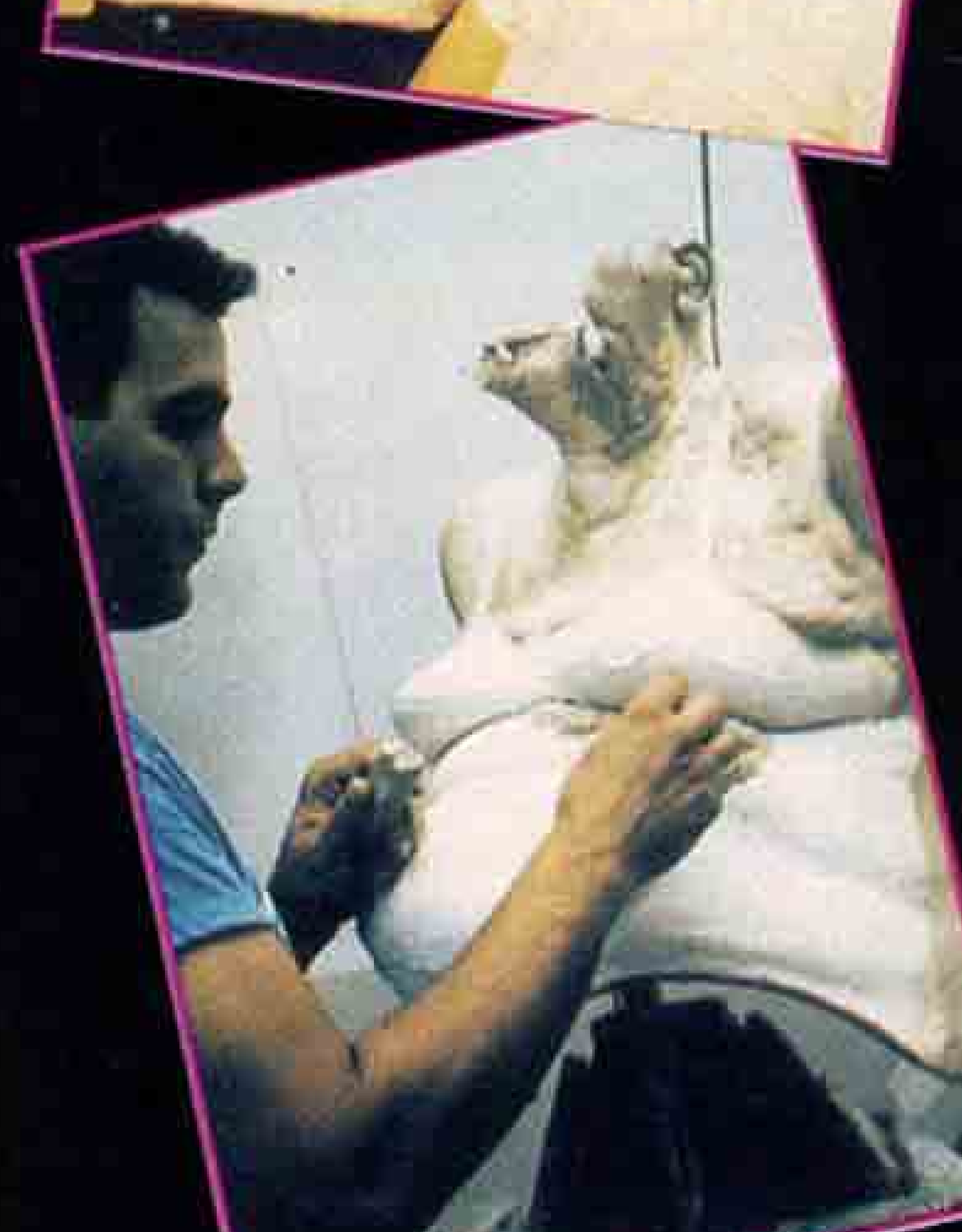
To be successful at a thing, you must become that thing. And you must become that thing through the simple act of doing it. *The act is all.* Like the marksman archer who lets the arrow fly. To him, there is no target. There is only the act of archery. The bow, the arrow and the target are all the same.

People have a tendency to think things right into tomorrow. Start now. Pick up that brush, get out some clay and above all, don't let anyone say you can't, 'cause baby...*you can*!

EDITOR'S NOTE: John Caglione & Doug Drexler created makeup FX for *Manhunter, Year of the Dragon, My Demon Lover, Poltergeist III* and the upcoming character-makeup epic, *Dick Tracy.*







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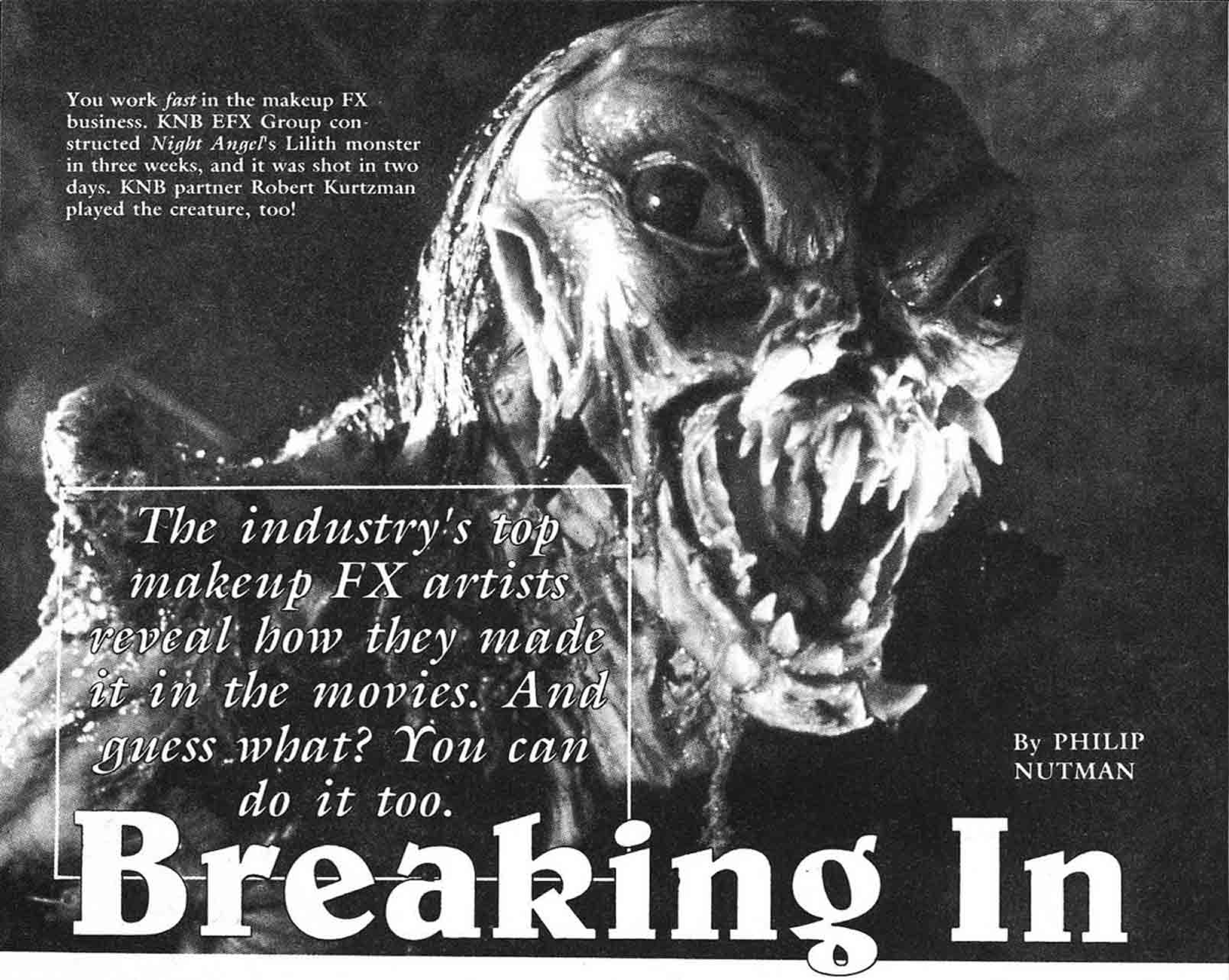


You work *fast* in the makeup FX business. KNB EFX Group constructed *Night Angel*'s Lilith monster in three weeks, and it was shot in two days. KNB partner Robert Kurtzman played the creature, too!

The industry's top makeup FX artists reveal how they made it in the movies. And guess what? You can do it too.

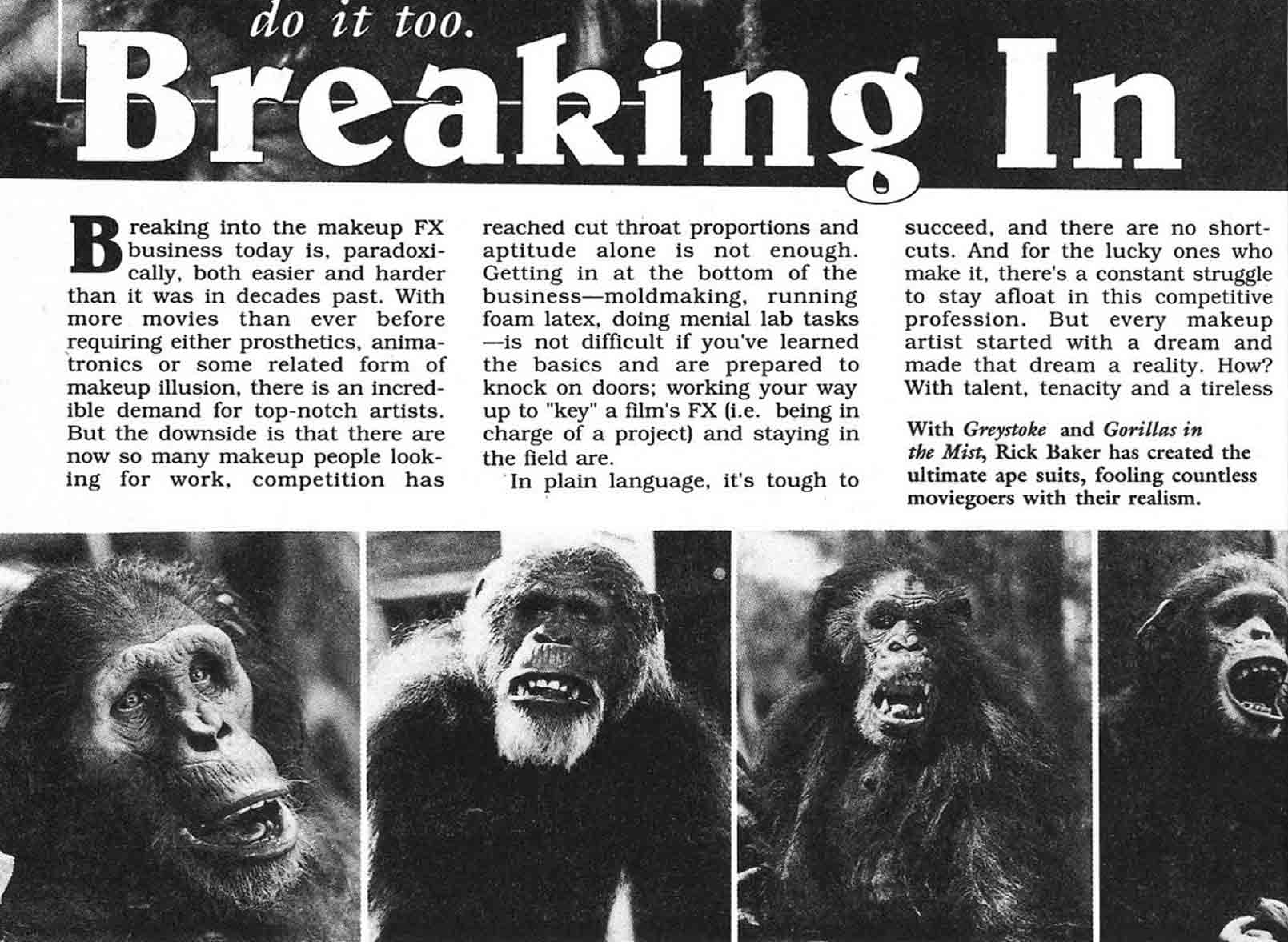
By PHILIP NUTMAN

Breaking In

Breaking into the makeup FX business today is, paradoxically, both easier and harder than it was in decades past. With more movies than ever before requiring either prosthetics, animatronics or some related form of makeup illusion, there is an incredible demand for top-notch artists. But the downside is that there are now so many makeup people looking for work, competition has reached cut throat proportions and aptitude alone is not enough. Getting in at the bottom of the business—moldmaking, running foam latex, doing menial lab tasks—is not difficult if you've learned the basics and are prepared to knock on doors; working your way up to "key" a film's FX (i.e. being in charge of a project) and staying in the field are.

In plain language, it's tough to succeed, and there are no shortcuts. And for the lucky ones who make it, there's a constant struggle to stay afloat in this competitive profession. But every makeup artist started with a dream and made that dream a reality. How? With talent, tenacity and a tireless

With *Greystoke* and *Gorillas in the Mist*, Rick Baker has created the ultimate ape suits, fooling countless moviegoers with their realism.



desire to succeed.

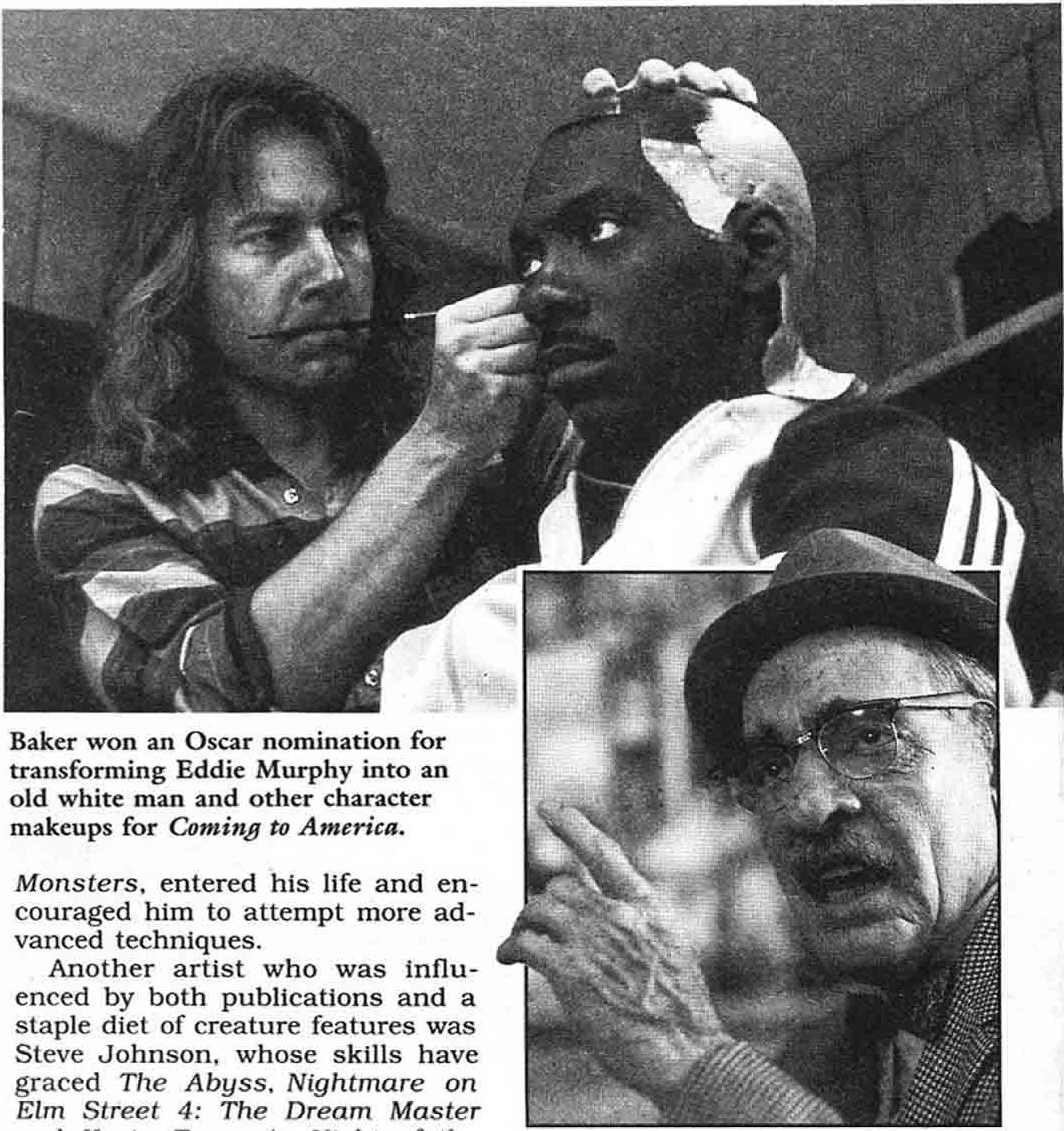


Photo: Ron Batzdorff/Copyright 1988 Paramount

Baker won an Oscar nomination for transforming Eddie Murphy into an old white man and other character makeups for *Coming to America*.

Many makeup FX pros found their path in life at an early age via the magic spell cast by a particular movie. For Tom Şavini, it was *Man of a Thousand Faces*, the biopic of Lon Chaney Sr., starring James Cagney. "I was 13 when I first saw the film," he recalls. "It struck something deep in me...I started talking about him all the time, and read everything about him I could get my hands on. I started spending a lot of time in front of the mirror, messing up my face."

For Rob Bottin, the movie that changed his life was *The Wizard of Oz*. Craig (*Poltergeist*) Reardon points to Alexander Korda's *The Thief of Bagdad*. Mark Shostrom caught the bug from *The Bride of Frankenstein*.

Two other factors have had a nurturing effect on most movie makeup magicians: the horror movie magazines of the '60s (primarily Forrest J Ackerman's *Famous Monsters of Filmland*) and the pioneering work of Oscar-winner Dick Smith.

Mark Shostrom may have been transfixed by *The Bride of Frankenstein* at 9, but it was at age 11 that *Famous Monsters* started shaping his future career. "I really got into the magazine around the time *Planet of the Apes* came out," he remembers. "Then one afternoon, my Mom came home with a copy of [Richard] Corson's *Stage Makeup*, which she had checked out of the library. That turned me on to the fact that you actually *could* start doing some of this stuff on your own."

Shostrom spent the next few years concentrating on the basics of the craft, refining his ability to use materials like collodion, latex and cotton. Then, during his teenage years, *Dick Smith's Do-It-Yourself Monster Make-up Handbook*, published by the same company that produced *Famous Monsters*, entered his life and encouraged him to attempt more advanced techniques.

Another artist who was influenced by both publications and a staple diet of creature features was Steve Johnson, whose skills have graced *The Abyss*, *Nightmare on Elm Street 4: The Dream Master* and Kevin Tenney's *Night of the Demons*. Johnson's biggest push came when he met Rick Baker at a fantasy convention in Houston, Texas. Although he had already spent years teaching himself how to do makeup and had compiled an impressive portfolio, the young talent was admittedly nervous approaching Baker. "But I showed him my portfolio, and he was *so nice*!" says Johnson. "He answered all the questions I had and was very encouraging, though he also tried to discourage me a bit, like he tries to discourage everybody. I think he feels obligated to do that."

Baker's discouragement was not the byproduct of ego or stardom; he wanted Johnson to understand that there was a large number of aspiring artists out there just like himself seeking a very limited number of jobs. Baker could see Johnson had talent, but did he have tenacity? Would he pay his dues? That's the first question to pass through the lips of any top makeup FX artist when interviewing a prospective employee. "But Rick gave me his number and address," Johnson recalls, "and he continued to be very helpful and encouraging through the mail. Much of my motivation came from a desire to impress Rick and get his reaction to my work."

Numerous other would-be artists have been similarly fueled by a desire to impress their heroes, but again, it's only those with the skills and drive who are able to plant their feet on the first rung of the ladder.

If someone were to construct a genealogical tree of the individuals that have shaped and refined the art of makeup, then Dick Smith's name would be at the top. Although the prewar generation had such craftsmen as Jack Pierce (who turned Boris Karloff into the Frankenstein Monster) and the Westmore family to influence them, Smith has been a source of inspiration more than any other person due to the groundbreaking nature of all his work.

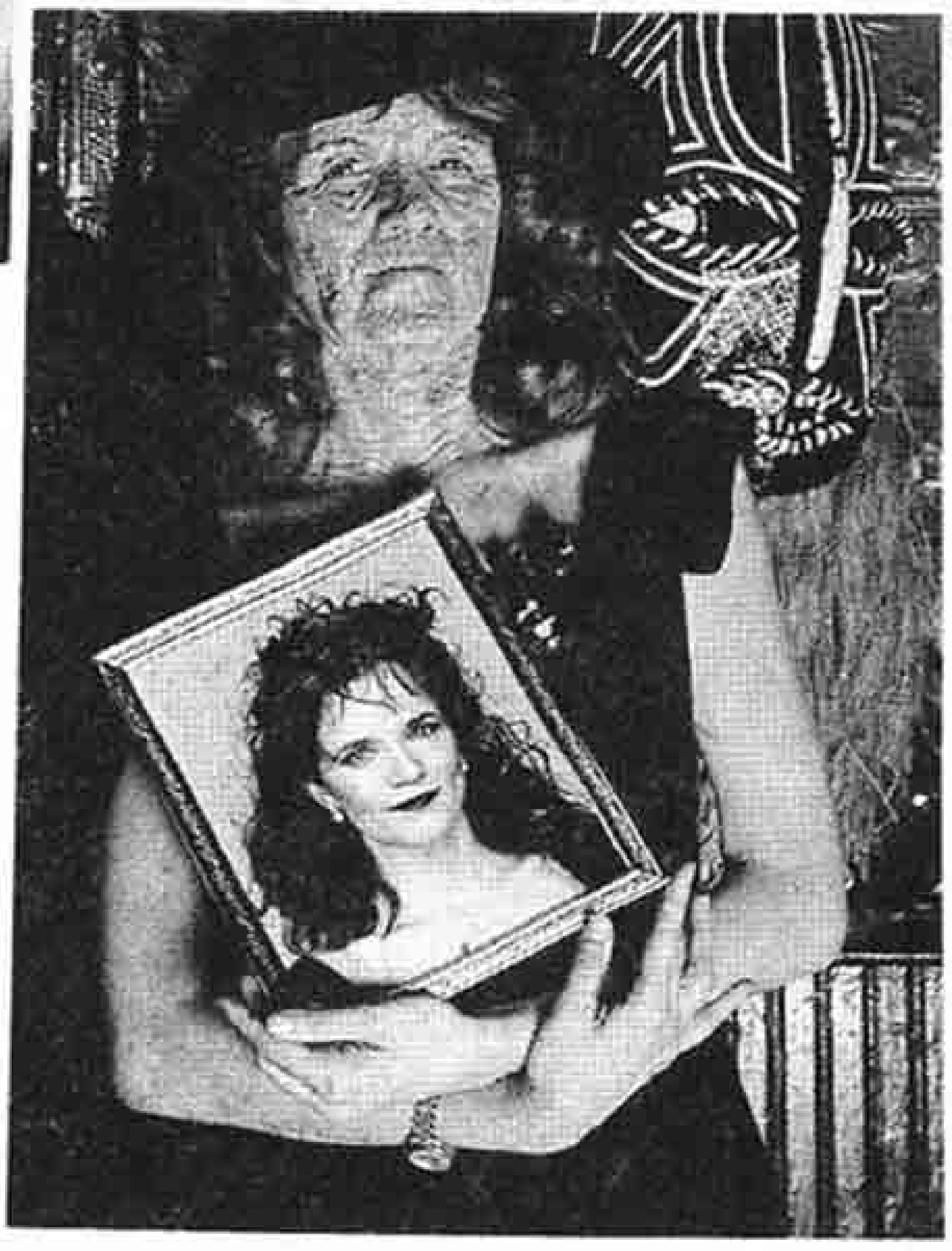
"I had always admired Dick," admits Rick Baker, "and considered

Photo: Copyright 1984 Warner Bros.

David Miller, the man who originated Freddy's makeup in the first *Nightmare* movie, went on to create the baby Freddy puppet for *Nightmare 5*.

Photo: Michael Leshnov/Copyright 1989 New Line

Greg Cannom started out on low-budget films, but soon progressed to multimillion dollar studio productions like *The Lost Boys*.



Kevin Yagher's 2 1/2-hour old-age makeup for *Tales from the Crypt's* "Only Sin Deep" episode boasted nine separate prosthetic pieces. Actress Lea Thompson holds her "before" photo.

Photo: Sam Emerson/HBO

Photo: Copyright 1987 Warner Bros.

Practice makes perfect. Not every makeup creation winds up on the silver screen—case in point: this Steve Johnson model—but ambitious personal projects certainly won't hurt your portfolio.

him to be the best. When I saw his stuff in *Famous Monsters*, it always looked better to me, and when I read the articles, it seemed to me he cared about the work in the way I did. He obviously had a real love for makeup."

Since age 10, Baker had been toiling away at his craft. He eventually landed a job with the stop-motion company Clokey Productions, sculpting for their show *Davey and Goliath* while still at school. When his parents decided to take a vacation in upstate New York, Baker took the opportunity to contact long-time New Yorker Dick Smith. Their get-together was the final turning point in Baker's nascent career; from that day on, he knew there was nothing else he wanted to do more. "After meeting Dick, my work improved 100 percent," Baker admits. It was also the start of a long lasting correspondence.

"I just cannot praise Dick enough; he's so responsible for my success," acknowledges Baker, "and, in a broader sense, for the success of this kind of makeup."

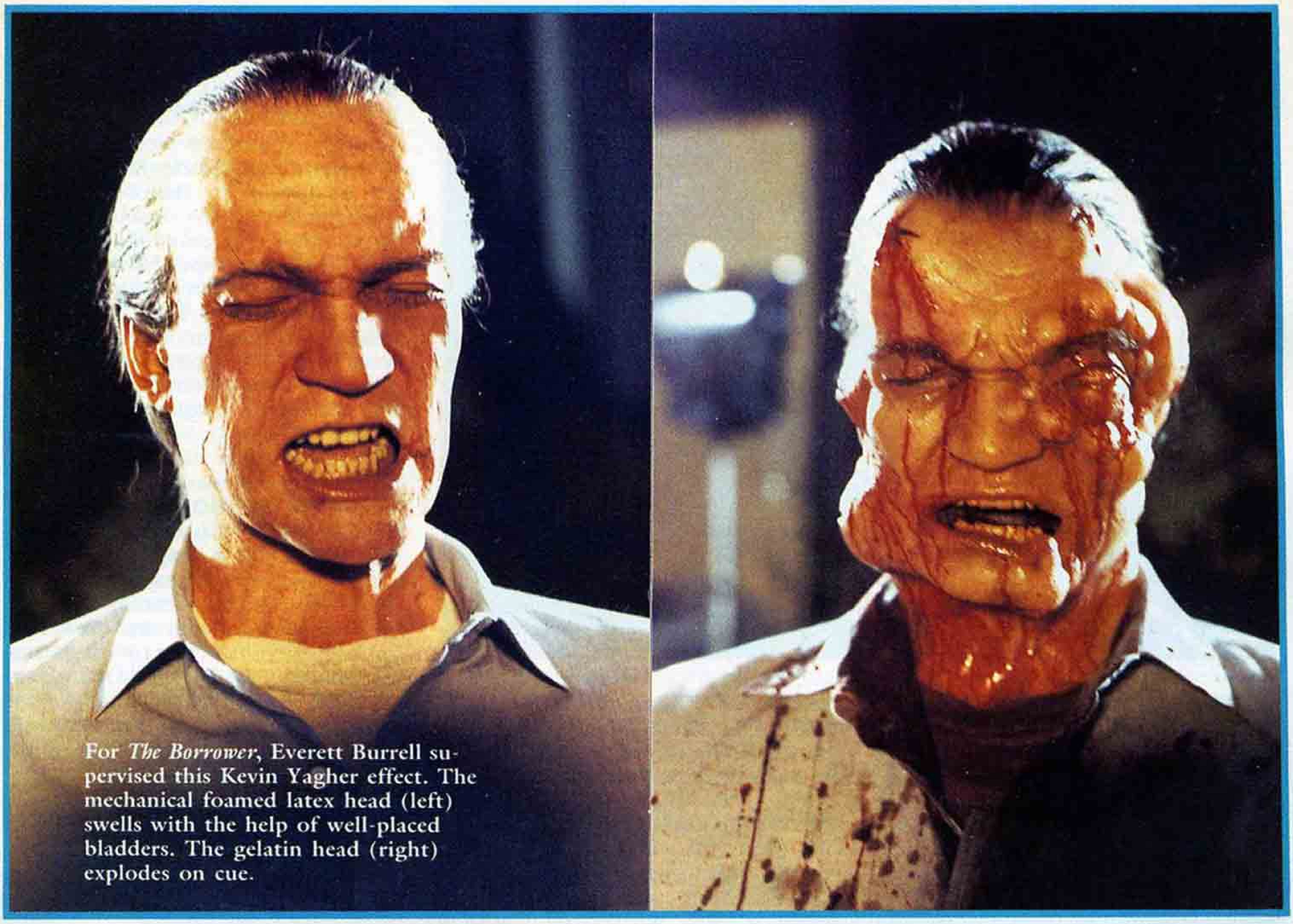
Craig Reardon was 14 when he first contacted Smith. Correspondence followed, as did a friendship with Baker. Then, moving down the makeup family tree, Baker inspired Rob Bottin and Greg (*The Lost Boys*) Cannom.

Rick Baker was already Rob Bottin's hero by the time Bottin turned 14, and the two met via one of those friend-of-a-friend social chains that can alter the course of a person's life. Bottin sent his idol a sketch of Lon Chaney Sr. that so impressed Baker he wanted to meet the young illustrator. "My life changed from the day I met Rick. He became a parent and older brother to me," Bottin candidly reveals. From this auspicious social contact, Bottin became one of Baker's assistants, performing lab work on projects both large and small, from *King Kong* to *Squirm*. Bottin then got his first taste of working independently on a film set during reshoots on *The Incredible Melting Man*.

Due to a low budget and rushed shooting schedule, *Melting Man*'s producers failed to utilize Baker's expertise to the full, and actor Alex Rebar's flesh dissolve was nowhere near as stunning as Baker had originally envisioned. The film wouldn't cut together and pickup shots were required, but Baker was up to his ears in aliens for the *Star Wars* cantina sequence. Enter Bottin, who quickly found himself alone on location, dumping Karo syrup on the actor's head.

Greg Cannom commenced his makeup career while attending Cypress College in Buena Park, California. He earned his wings in the drama department, where he applied makeup for the college's stage productions. "That's really where I learned prosthetics—doing it myself, trial and error—for the drama department." A few years later, Cannom contacted Baker and ended up laboring on *The Fury*, *The Incredible Melting Man* and *It Lives Again*. He then joined Rob Bottin on *The Howling*, for which Cannom created and applied most of the film's prosthetic and bladder FX.

Carl (*Return of Swamp Thing*) Fullerton is another artist who owes much of his good fortune to



For *The Borrower*, Everett Burrell supervised this Kevin Yagher effect. The mechanical foamed latex head (left) swells with the help of well-placed bladders. The gelatin head (right) explodes on cue.

Dick Smith. Fullerton grew up in a small Maryland community in the '50s where materials were scarce, let alone information on how to do basic makeup. But unlike most artists, who are self-taught, Fullerton received professional training at NBC as an apprentice during the early '70s. During his tenure, he honed his skills and worked on a variety of programs, including *The Tonight Show* and the first few years of *Saturday Night Live*.

"I did the original Coneheads," Fullerton recalls. "Dan Aykroyd came up with the idea and gave me a couple of beautiful sketches...I only modified the Coneheads, giving them some more wrinkles and natural lines so the appliance would blend in better with the actors' foreheads."

NBC also provided Fullerton with the opportunity to meet Dick Smith, resulting in the usual letter writing. In addition to furnishing advice and freely sharing his secrets, Smith frequently recommends talent to other key makeup artists, a factor that led to Fullerton's assisting Stan Winston on *The Wiz*, the 1978 remake of *The Wizard of Oz*.

Stan Winston is almost, in makeup genealogical terms, a cousin to Dick Smith, being a product of the previous generation of artists. A University of Virginia Fine Arts major, Winston minored in Drama, and on graduating in 1968, headed to California to become an actor. "I was gonna be a star—somebody was going to discover me," he laughs, "but I couldn't find an agent." While searching for one, Winston applied straight makeup to earn a living, a skill he had mastered on himself while performing with the Virginia Players. His interest increasing, Winston contacted Bill Tuttle, the acclaimed Oscar-winning makeup artist of *Seven Faces of Doctor Lao* fame. Tuttle, who was then head of MGM's makeup department, subsequently directed Winston to the now-defunct Association of Motion Picture and Television Producers' makeup apprentice program. Winston applied and was chosen out of 200 applicants.

At this stage of his career, the biggest influence on Winston was Robert (*Splash*) Schiffer. An industry veteran, Schiffer was head of makeup at Walt Disney Productions, where Winston served all 6,000 hours of his apprenticeship. On leaving Disney, Winston worked with Del Armstrong on the 1972 TV-movie *Gargoyles*. He then graduated to transforming Cicely Tyson into a 110-year-old woman for *The Autobiography of Miss Jane Pittman*, on which he was assisted by Rick Baker. The Emmy award-winning old age makeup established Winston as one of the field's finest talents.

Learning basic straight-makeup techniques, sculpting and designing are the cornerstones of any FX-oriented artist's craft. Equally important is compiling a stirring portfolio that will encourage producers or established artists to hire the novice as a crew member. Without a strong portfolio, the fledgling makeup man is unlikely to find work. Of course, experience and contacts are essential keys to opening the door too. But not everyone is fortunate enough to find a job with Dick Smith, Rick Baker

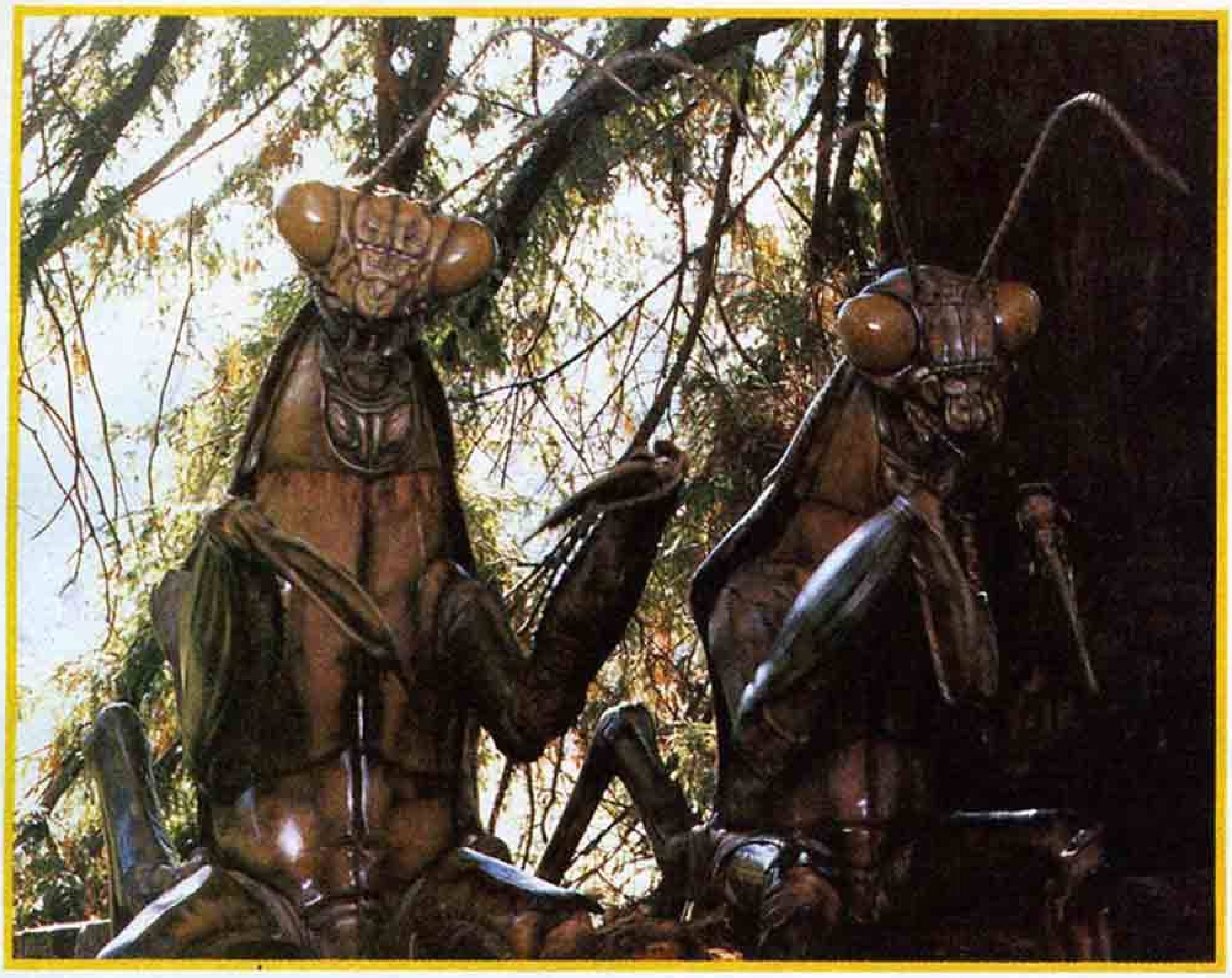


Photo: Copyright New World

For the upcoming *Meet the Applegates*, Kevin Yagher and his crew built elaborate insect suits that were worn by the actors themselves. Radio-control units directed head movement.

or Rob Bottin. Mark Shostrom, for example, got his feet wet by doing shorts and student films, as have many others.

Though the pay was small, Shostrom had the foresight to see that today's student filmmaker may be tomorrow's star director. In fact, many of the contacts he made while gaining a foothold in the business paid off at later dates. In his early days, Shostrom filled out his resume with some real low-budget junk, including *The Mutilator* and *And to All a Goodnight*, an obscure splatter flick directed by *Last House on the Left* star David Hess. A job with Steve Neill on *Mutant* followed, which in turn led to an invitation from Rick Baker to be a lab assistant on *Videodrome*. "It wasn't a very creative position on his staff, but it was an opportunity to observe and learn, and it made a heck of a difference in how I look at my own work, which was actually very crude up to that point," Shostrom admits.

Toiling away in the horror genre's lowest-budgeted end may give the young artist a few credits, in addition to music video and TV-commercial duties, but as Shostrom indicates, it's not until the novice moves on to a bigger-budgeted project that there will be a noticeable progression in their work. One of the pitfalls of sweating it out on no-frills productions is that it is almost impossible to pull off very ambitious FX on limited funds. Seemingly, the only way to step up the ladder is to join a larger project in a lower-crew position.

Two artists whose persistence paid off, allowing them to rapidly rise through the ranks, are David Miller and Kevin Yagher. Both worked with Greg Cannom during their formative years and then went on to make their respective marks on Elm Street.

Miller, who created the original Freddy Krueger makeup and returned to the post of applying Robert Englund's appliances on *Nightmare on Elm Street 5: The Dream Child*, also read *Famous Monsters*. However, he cites *The Monster Times* as the publication that hooked him on creature creating. "One issue had a small article on Paul Blaisdell and how he did the aliens for *Invasion of the Saucer-Men*, and it gave some basic instructions about maskmaking," he remembers. From there, Miller became a keen makeup hobbyist, producing masks inspired by *Star Wars*. By the time he reached his early 20s, Miller was wading through stints on several features like *Swamp Thing* and *Beastmaster*, and eventually saddled up with Greg Cannom on *The Sword and the Sorcerer*.

Emboldened by his experience with Cannom, Miller aimed to work with other professionals he admired. So he consulted back issues of FANGORIA to see whose stuff struck a chord. He soon won employment with Craig Reardon. As an assistant to Reardon, Miller participated on the obscure *Jungle Heat* (a.k.a. *Dance of the Dwarfs*), and on *Dreamscape*, he supervised makeup on the radiation-scarred kids, among other FX. This in turn sealed his position as key special makeup FX man on Thom Eberhardt's entertaining *Night of the Comet*. *A Nightmare on Elm Street* followed.

Kevin Yagher is another artist whose career was directly influenced by FANGORIA. Yagher received his first press coverage in the magazine's pages when he came close to winning Fango #26's Halloween makeup contest. Yagher labored diligently at his craft and quickly graduated to assisting established FX figures. One of his earliest assignments, prior to his first Freddy stint on *Nightmare 2*, was assisting Greg Cannom on Ozzy Osbourne's "Bark at the Moon" video. The music clip featured the Oz transforming into a stylish

Cannom werewolf. Yagher created Osbourne's teeth and finger extensions. Shortly thereafter, the Ohio native joined Tom Savini's *Friday the 13th—The Final Chapter* FX team. Freddy's makeup eventually secured Yagher a place in the horror hall of fame.

Understand that not every person's ascent is as rapid as Yagher's. Don't expect to fly out to Hollywood and immediately join the ranks of the top 10 FX artists, no matter how outstanding your portfolio is or how many direct-to-video slasher movie gigs you can list on your resume. An established pro like Bottin or Baker can afford to hire a crew of 30 or more to cover numerous tasks on a *Gremlins II* while they stick with the design stuff, and that's where you should direct your efforts—beginner's crew positions. Practice, practice, practice. Then practice some more. And don't put all your eggs in one basket. It's best to have an occupation to fall back on during the slow months. Don't take for granted that the horror makeup FX boom will last forever; it might not, amigo.

Greg Nicotero, a member of KNB EFX Group, one of Hollywood's leading FX studios, offers the novice succinct advice. "Makeup is hard work, and you've really got to bust your butt."

KNB partner Robert Kurtzman agrees. "You should know that the first time you're working, you start at the bottom," he offers.

To reiterate, there are no easy ways in. "Getting in is one thing," Mark Shostrom cautions. "Staying in the business is another. That's when it really gets demanding."

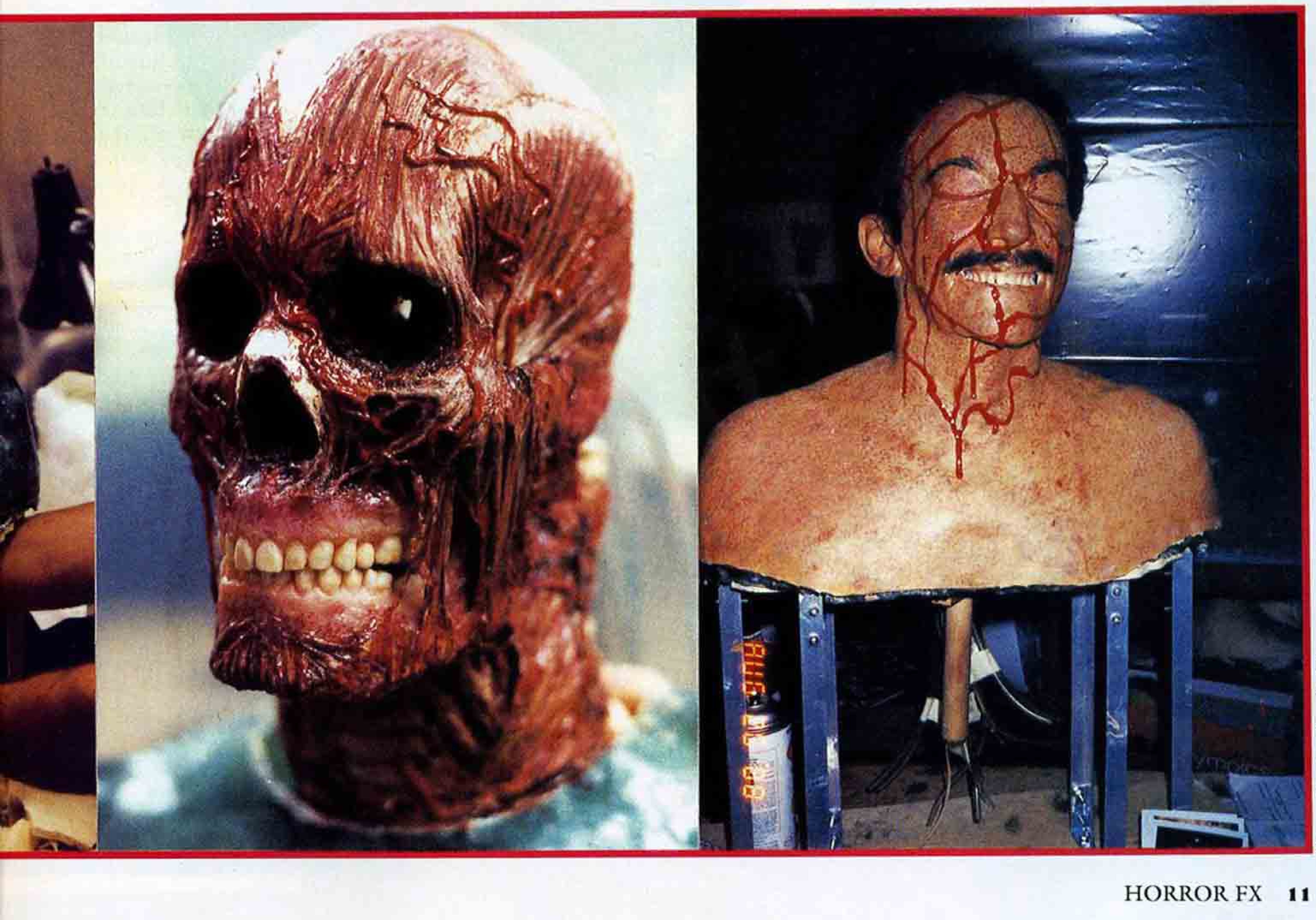
If you are considering a special makeup FX lifework or are already exploring your artistic possibilities, heed the words of Dick Smith. "My feeling is that a person shouldn't really try to get into makeup unless they are wild about it, a little crazy in fact," he advises. "I don't think it's worthwhile trying to get into this profession unless you have a passion for it, because the only way you're going to be really any good at it is if you do have that kind of passion. I could liken being a makeup artist to being a ballerina or a pianist. Those two things to me always typified professions where enormous dedication, self-discipline and sacrifice are necessary in order to succeed. I think of makeup in much the same way."

In order to help enthusiasts decide whether they should pursue a makeup calling, Smith lists several questions to determine the extent of the person's interest, the depth of their passion. These queries include: "How much time are you spending on makeup right now? Have you read all the books there are on makeup? How much makeup have you actually done? Have you taken Corson's book *Stage Makeup* and tried to reproduce those makeups on your own face or on your friends?"

"If you aren't working hard at doing makeup right now," Smith concludes, "you probably aren't cut out to be a makeup artist."

If you can answer those questions in the affirmative, if you have the abilities, diligence and an indefatigable longing to succeed, then you are well on your way to a highly rewarding and satisfying career.

Tom Savini continues to lead in the field of splatter FX. The following photos depict the understructure beneath a mechanical foam-latex head for a *Picking Up the Pieces* meltdown.

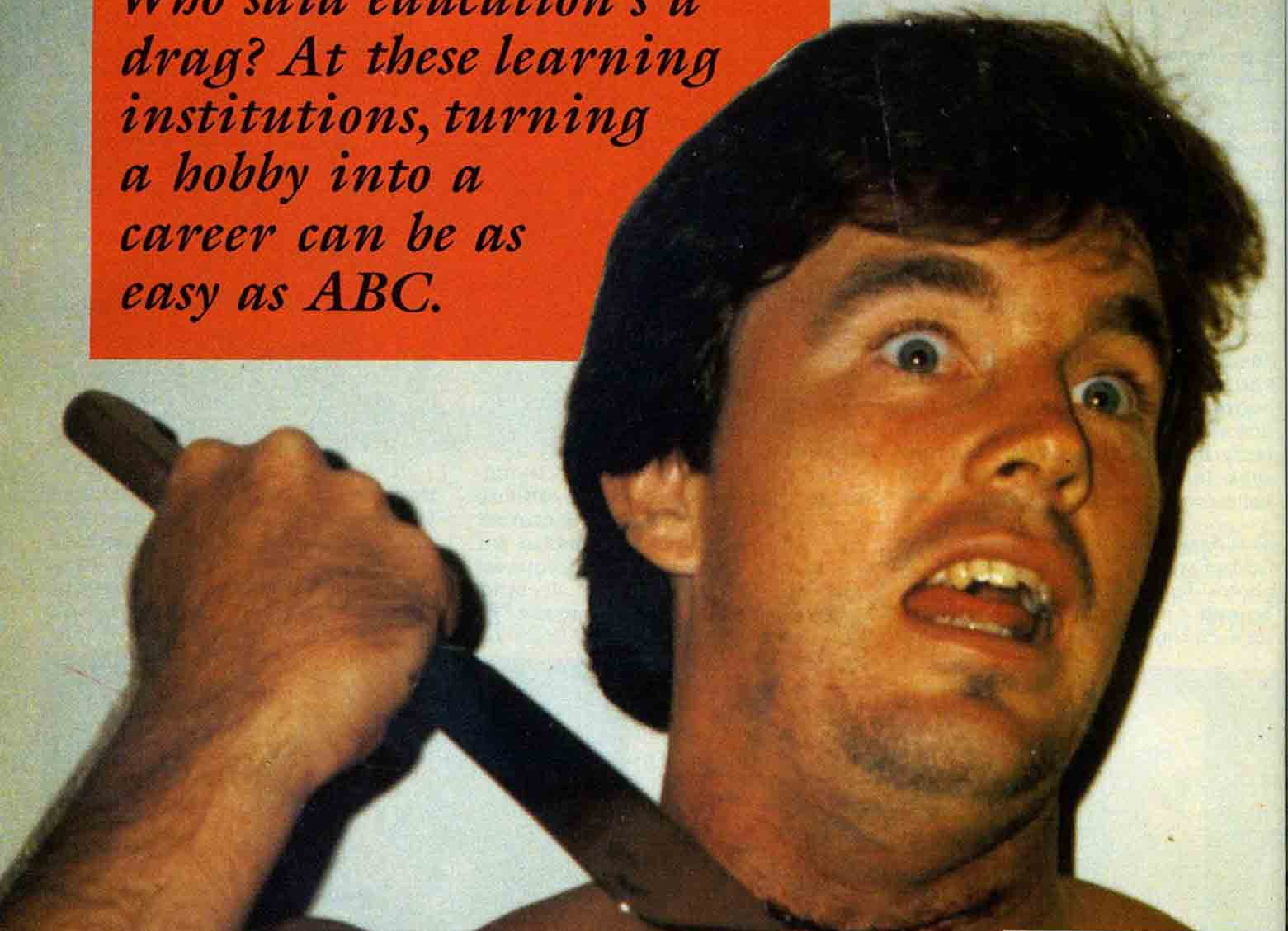


Photos: Courtesy Tom Savini

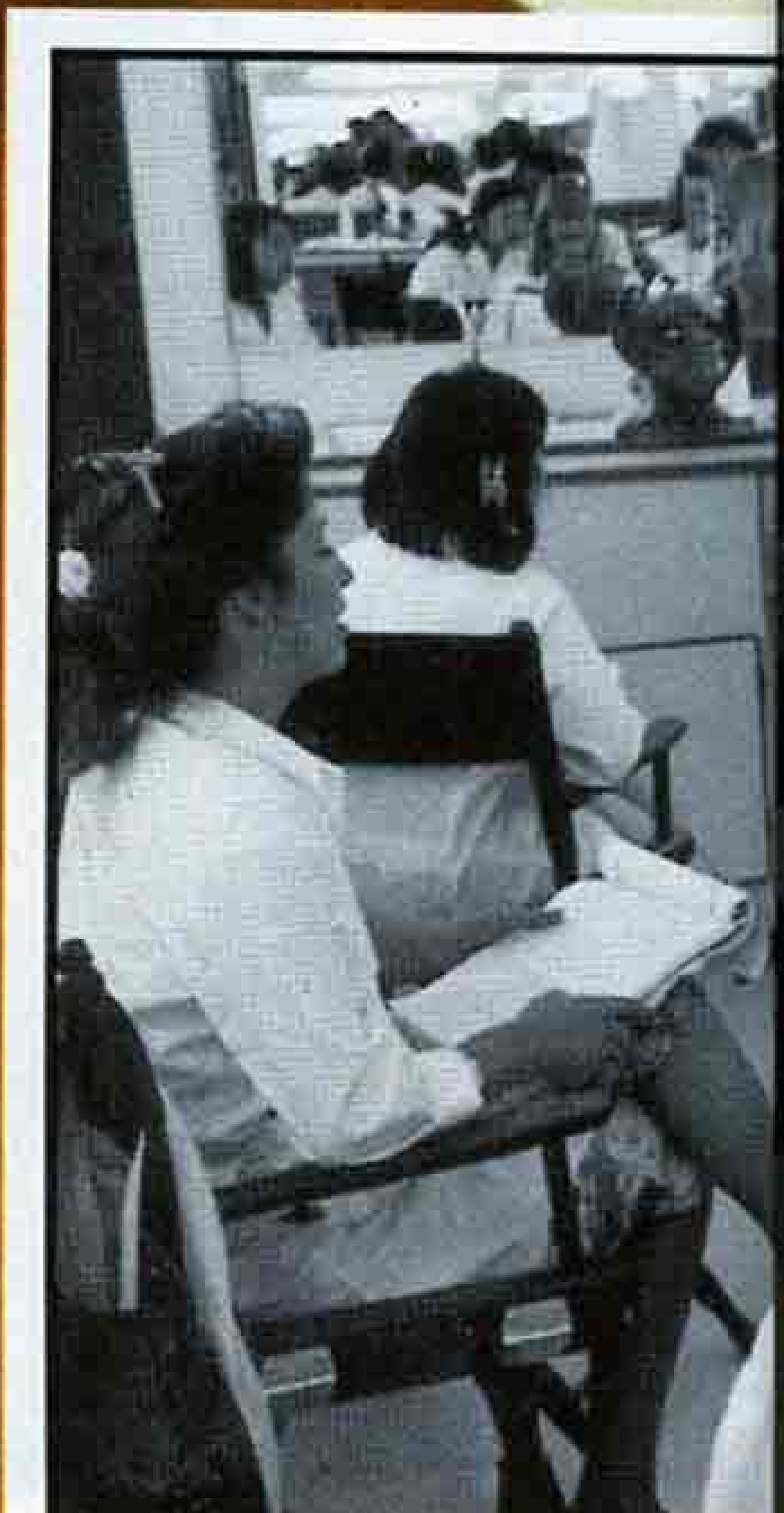
BACK TO SCHOOL

Who said education's a drag? At these learning institutions, turning a hobby into a career can be as easy as ABC.

By MICHAEL GINGOLD



In some big-city schools, this ain't make-believe. At the Elegance Academy, though, it's homework.



It's safe to say that the makeup field is bigger these days than it has ever been. Since the late 70s and early '80s, when Tom Savini's name became bigger than those of the directors he worked for, makeup—particularly makeup FX—has become one of the most visible industries in the movie business. Artists in the field are becoming celebrities of a sort, and recently it seems that makeup is one of the primary stepping stones to becoming a director. The result is that more and more people are trying to break into a field which has only a finite amount of jobs.

How does one gain the knowledge necessary to get into the makeup world? Well, if you're lucky, you might be close personal friends with an established artist who can show you the ropes. Barring that stroke of luck, you can go the self-taught route, learning from books and the newly-available videocassettes (see page 39) that instruct on the proper procedures. But for those who want an in-depth, hands-on education, there are a number of courses and schools now open to those who are serious about working in makeup.

Seriousness is the key to succeeding in the business, according to Namie Ojeil, whose Namie's Film and TV Beauty Supplies has just begun offering a makeup course. "People have to know that they really like it, and that it's really what they want to do with their lives," he says. "If it's just a hobby, they should stay out." Ojeil's course meets three times a week for three months, and covers all types of theatrical and makeup FX, including foam latex and mold work. (It should be noted here that none of the people interviewed for this article offer instruction in mechanical makeup FX or puppetry.) The course is taught by Ojeil himself, along with veteran artists Rod (*Tour of Duty*) Wilson and Jack (*North and South*) Petty. Once the classes are finished, Ojeil offers free practice time for his students.

Ojeil says he does not make connections for people who have taken his course, which costs $3,500 for the three months, and prefers that those who take it already have a year or two in the business. "I'm looking for people who have enough experience to know that it's what they want to do, and want to pursue it further," he maintains. "That's what this place is for."

No one falls asleep during Blasco's werewolf demonstration.

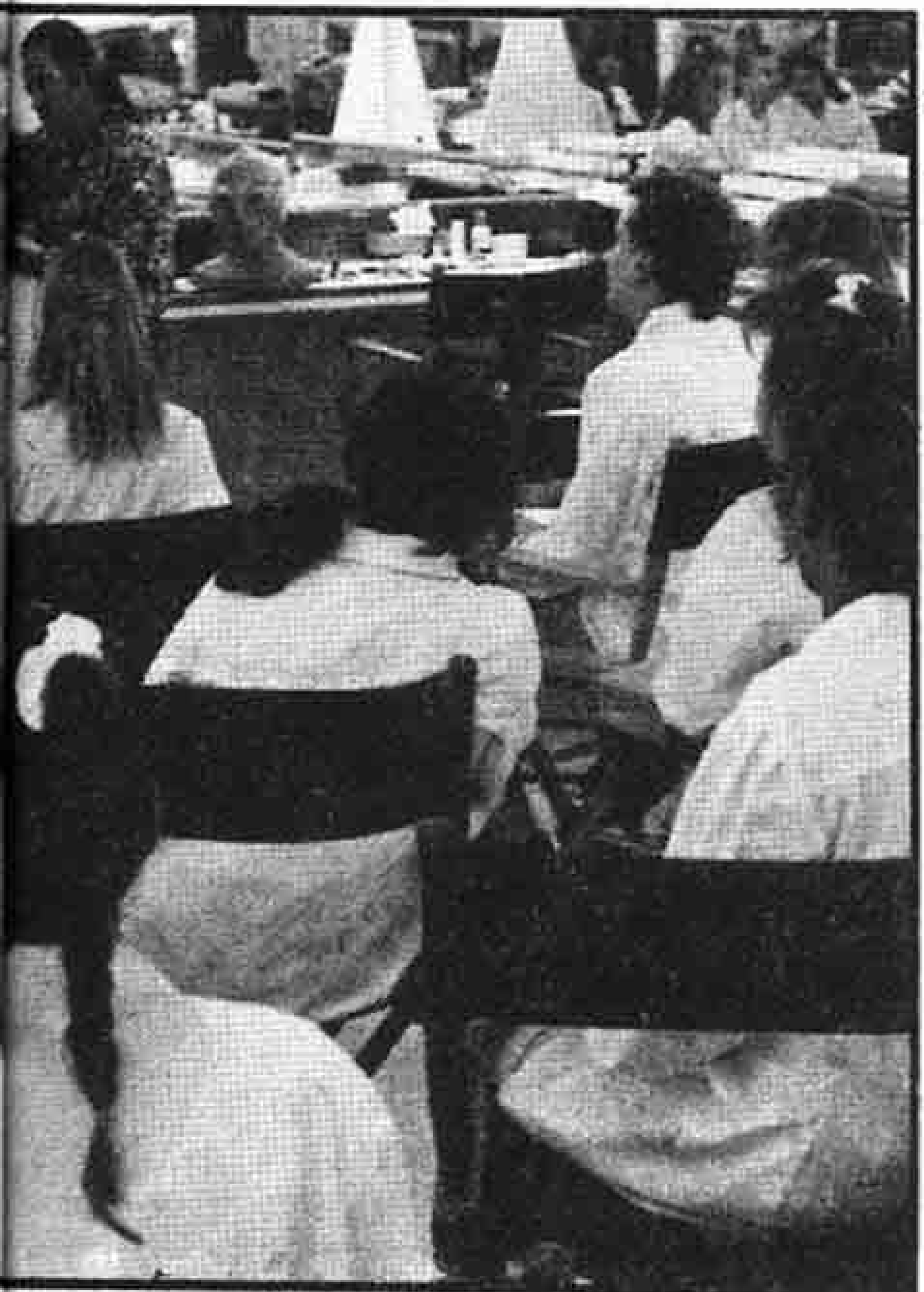


Photo: Courtesy Joe Blasco

Another California-based supplier currently offering courses is Maurice Stein of Cinema Secrets, a major supply arm to the makeup industry. "We carry all the raw materials and products," Stein says, and in addition to offering courses, he also has apprenticeships available. These last two years, and apprentices (who receive a salary) work and study during this time; applicants are handled on an individual basis and must be interviewed. The shorter courses are geared towards people who are working and can't take full-time classes; they meet several days a week for about six weeks, at $125 a day. "These classes are for people who can't take a lot of time off, but want to upgrade themselves," Stein notes. "We've filled a niche in that respect."

All of Stein's instructors have a minimum of eight years experience on studio productions; Stein himself is a veteran of a number of FX-heavy major films, including *M*A*S*H* and all five *Planet of the Apes* movies. Not only do Stein and his instructors critique students' work, but anyone who has taken classes can come back to practice for free and receive further evaluation. Stein also offers the following advice for those who would concentrate on the FX side of makeup: "Make the effects only a part of your repertoire, not the whole thing. The more variety you have, the more chance you'll have of working."

He also warns against schools that promise jobs in the field. "Any school that says that is only using that as hype. We tell you where to go, and the best formula for attaining work."

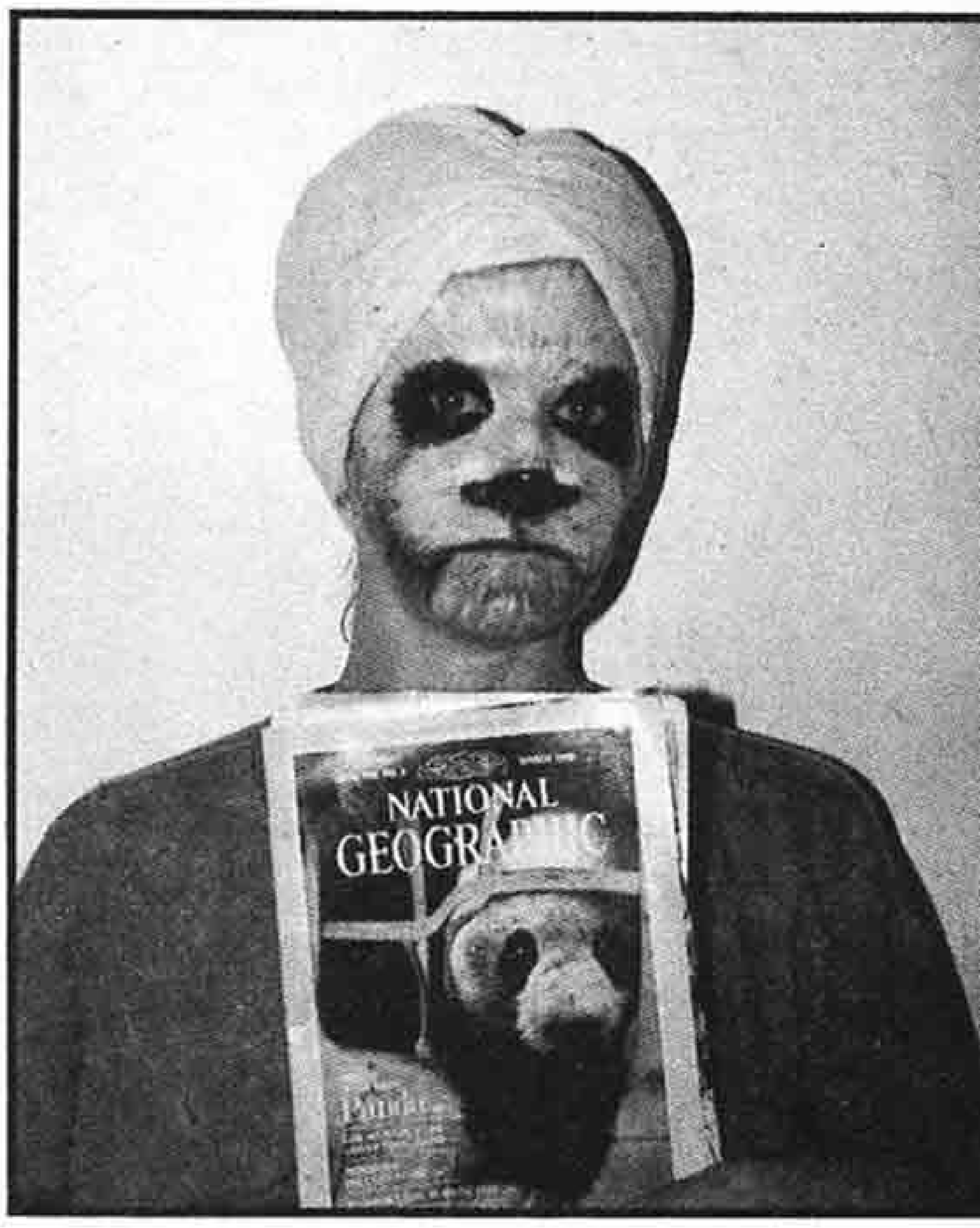


Photo: Courtesy Maurice Stein

One Stein class project had students making themselves up as members of the animal kingdom.

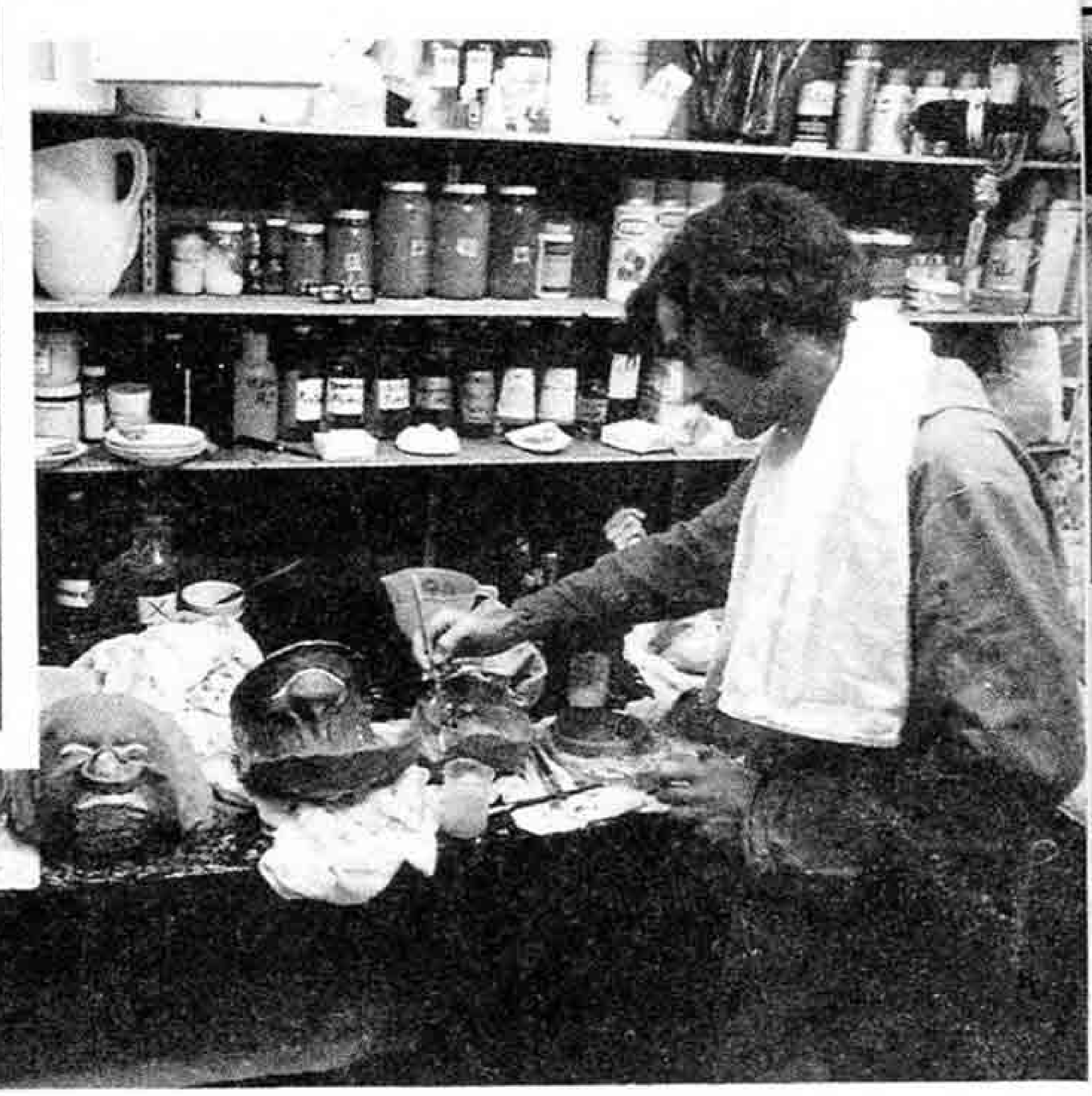
This sentiment is echoed by Bob Kelly, a New York artist who also offers a course. "No one who teaches makeup can guarantee you work," he insists. "If anyone tells you that, it's a bad school to go to. You have to make your own connections. All I do is teach you, and teach you well."

Kelly's course runs for a week of eight-hour days, at a cost of $500 with all supplies included. It covers all the basics, including wigs and beards, scars and bruises, baldcaps and age makeups. "It's a complete course," Kelly says. "Anything that's left afterwards is basically repetitious." No experience is necessary, and Kelly emphasizes that the class is all hands-on practice, with no videotapes involved. (He does, however, have several videotapes available for sale, including a horror makeup tape by John Caglione & Doug Drexler.) Assisting Kelly in the class are Lee Baygan, the head makeup artist at NBC, and freelancer Jay Perelman.

Kelly has worked on many major films in the past, including *On the Waterfront* and *12 Angry Men*, and now devotes his time to manufacturing wigs and teaching. He says there's only one key to success in the makeup business: "Once you've learned it, practice, practice, practice. That's how you get to do it."

Hey, we'd take these lessons over algebra any day.

Photo: Courtesy Elegance International



Makeup FX veteran Joe Blasco passes on his expertise at his very own school.

Perhaps one of the most celebrated makeup artists currently teaching a course is Vincent J-R Kehoe, whose book *The Technique of the Professional Makeup Artist* is widely considered the Bible of the industry. Kehoe has been teaching his professional makeup seminar for 37 years, and though he's now based in California, his teaching began in New York. A member of the examination committee of the New York makeup artist's union, he started the course to help artists prepare for the exam. "Most of the union examinations include about 80 percent character work and about 20 percent straight makeup work. More people fail character work, so that's what I emphasize." Kehoe's course, which runs for a week of five four-hour days and costs $500, also covers casting and molding; he says that some experience is helpful.

Instructor Maurice Stein keeps the door open to his students even after graduation.

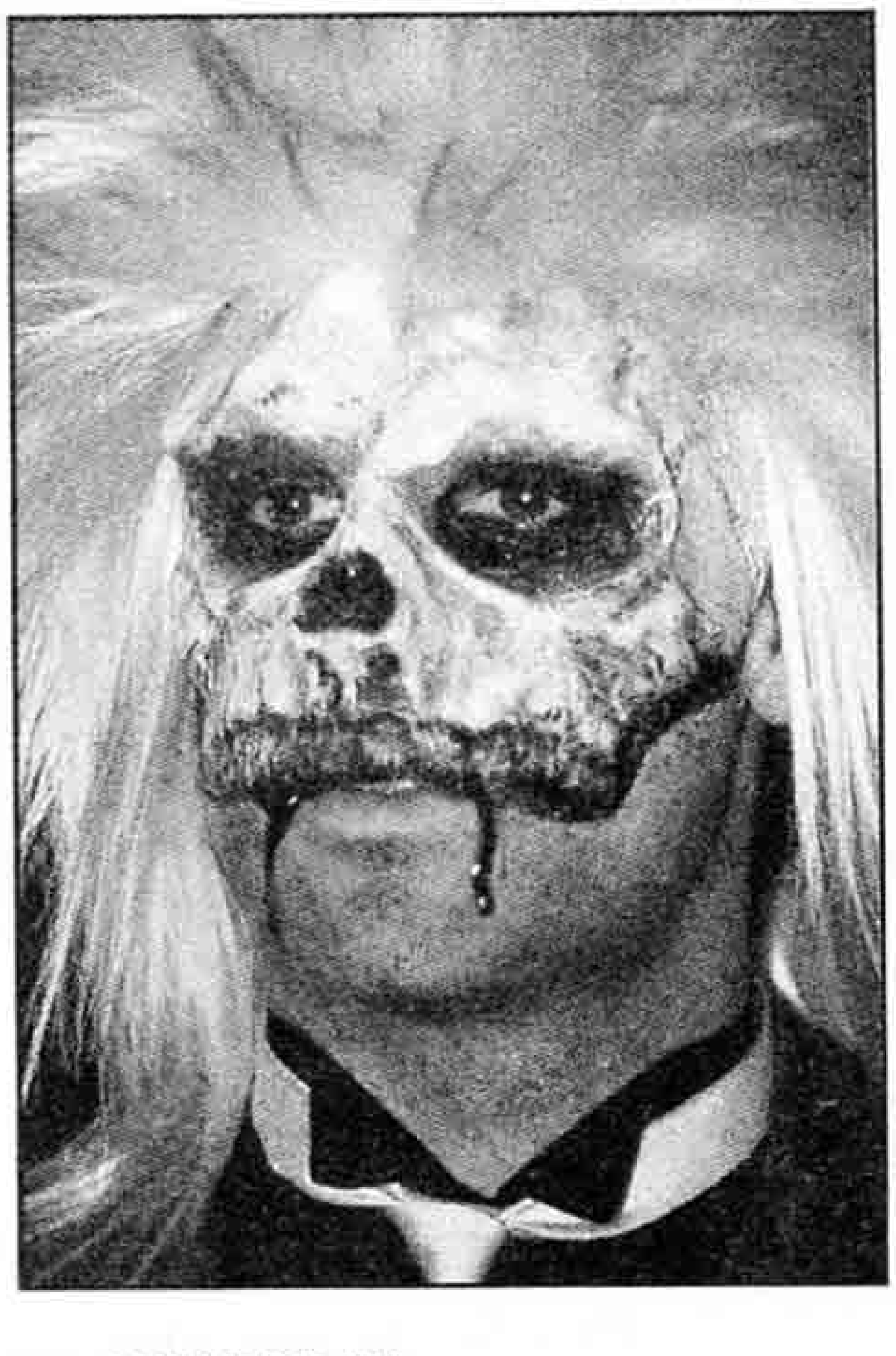


Photo: Courtesy Maurice Stein

Kehoe is the sole teacher of the course, and like Kelly's, it involves all hands-on work, though Kehoe does have instructional tapes that can be viewed by appointment. Despite the class' original inspiration, Kehoe does not offer aid in getting into the makeup union, and like the other teachers, says that the course is only for those who are serious about makeup as a career. He also emphasizes the importance of the right teacher. "Do your homework on the people you want to study with," he suggests. "Some good artists are not good teachers. And study with a professional, not someone who doesn't work." Kehoe's own credits include numerous TV shows and films such as *Charley*.

There are several other individuals offering special makeup courses; New York's Bert Roth even offers a week-long course specializing in horror makeup (including burns, false eyes and faces and the ever-popular fake blood). But makeup education can also be found at many schools across the country. Theater departments at most colleges have makeup classes, occasionally taught by veterans of the field; Tom Savini has seminars at New York's School of Visual Arts, while William Tuttle holds classes at the University of Southern California.

Two colleges offer more extensive makeup education. California State University at Long Beach offers extensive courses in makeup and prosthetics, and students can combine makeup with another artistic emphasis for BA, MA or MFA degrees. The school also has summer seminars in prosthetics available. The College-Conservatory of Music at the University of Cincinnati requires makeup courses for its theater students, and offers a BA with an emphasis on makeup that requires a number of art courses. The school also recently began offering an MFA in makeup as well.

Then there are the schools that specialize in makeup education. One is Hollywood's Institute of Studio Makeup, which offers classes in theater, TV and film makeup as well as prosthetics. Students, who are required to have a high school diploma, must either be interviewed or pass an aptitude test before being accepted.

The Institute's president, Damon Charles, taught for a number of years at the Elegance Academy of Professional Makeup, also located in California. This school offers a series of five courses—beauty, theater, TV and film, and prosthetic makeup, and a fashion photography course—which last a year and three months. (The school is also starting an accelerated course which lasts only six months.) Beyond these, Elegance offers three elective classes. The entire course is $7,000, the electives are $3,000, and the TV and film

Classmates of Bob Kelly find out who the real Bob Kelly is.

makeup course alone, which lasts four months, is $2,000. This course, however, requires either the taking of the prerequisite beauty makeup course or the passing of a qualifying exam. Students need to supply their own materials.

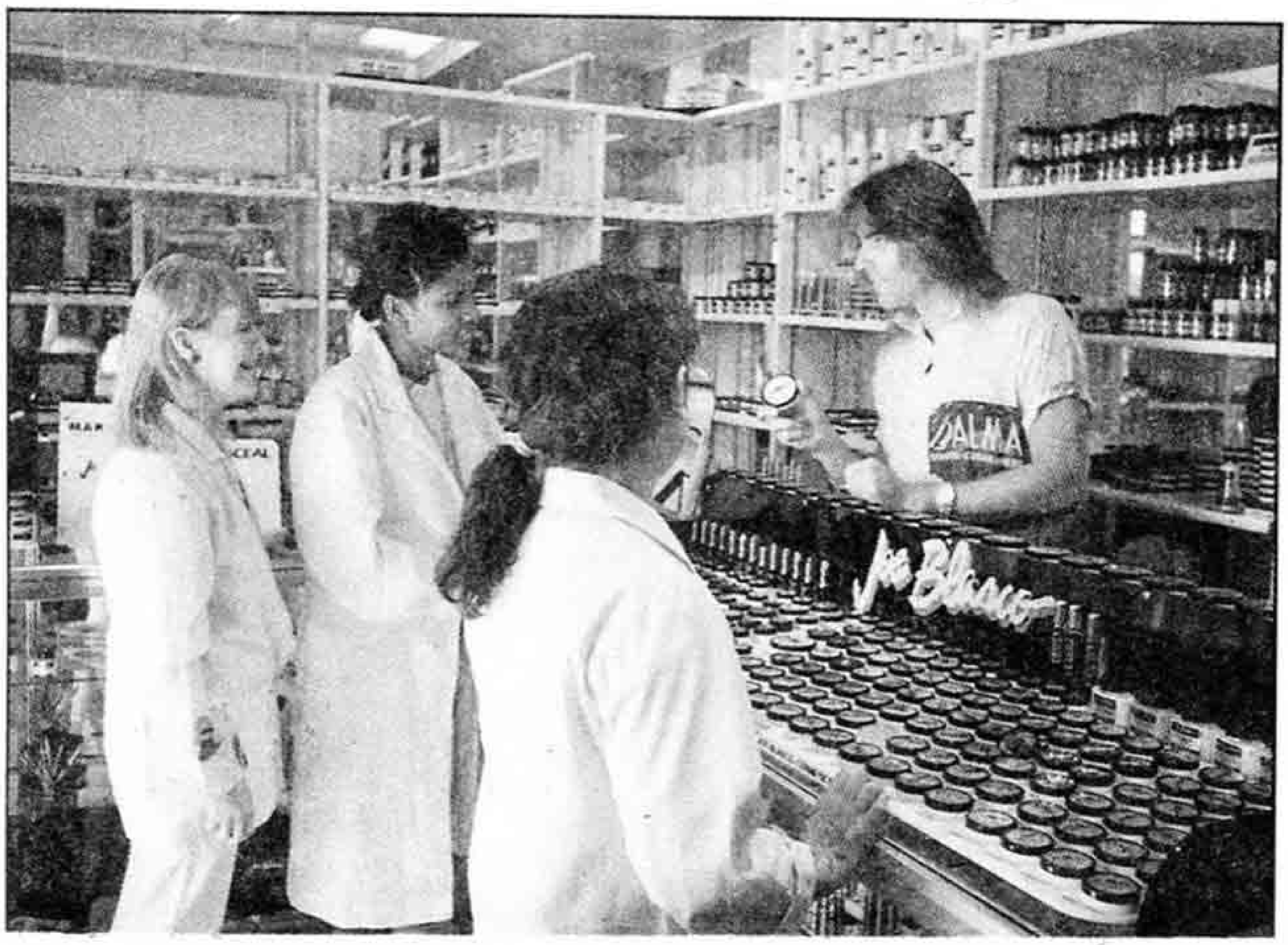
Elegance is the only makeup school accredited by the National Association of Technical Schools, and it offers loans and grants for those who qualify. There is also a placement department that helps students find work; recent films that have employed Elegance graduates include *Star Trek V: The Final Frontier* and *Friday the 13th, Part VII*.

Finally, there's the Joe Blasco Makeup Center, again in Hollywood. Blasco, a veteran of such films as *Ilsa—She Wolf of the SS* and *They Came from Within*, began the school 11 years ago, and it offers an intensive 10-week training program. "It encompasses everything and anything being done today in makeup," says Franz von Mock, the school's director. Character makeups, prosthetics and monsters are covered. The course runs five full days a week for a total of 300 hours, at a cost of $5,500; an evening course, which works at a faster pace and runs 230 hours, costs $4,500. Students are required to provide their own tools, running a further $670.

The Blasco Center has a rotating in-house staff, and also brings in people from the industry to teach. Blasco himself supervises and gives lectures. The Center offers a number of benefits for students: housing is provided, visas are supplied for the many foreign students who enroll, and the Center makes up portfolios and videocassettes showing off the students' work. Graduates also benefit from the many independent and cable TV producers who regularly approach the school looking for artists.

The Center is very selective, and potential students must either come in for an interview or submit an extensive application. And like all the others, von Mock emphasizes the importance of a potential student's drive. "People should self-examine themselves before applying," he says. "It takes a good personality, besides having extraordinary talent, to be successful out there." FX

Blasco School's Dan Read helps students with special makeup purchases.



Makeup Schools & Instructors Directory

CALIFORNIA

JOE BLASCO MAKEUP CENTER INC.
1420 North Beachwood Drive
Hollywood, CA 90028
(213) 467-4949

THEATER ARTS DEPARTMENT CALIFORNIA STATE UNIVERSITY
Long Beach, CA 90840

ELEGANCE INTERNATIONAL INC. ACADEMY OF PROFESSIONAL MAKEUP
3912 Wilshire Boulevard
Los Angeles, CA 90010
(213) 385-4026

THE INSTITUTE OF STUDIO MAKEUP LTD.
3497 Cahuenga Boulevard West
Hollywood, CA 90068
(213) 850-6661

VINCENT J-R KEHOE
PO Box 850
Somis, CA 93066
(805) 388-1136

NAMIE OJEIL NAMIE'S FILM AND TV BEAUTY SUPPLY
12801 Victory Boulevard
North Hollywood, CA 91606
(818) 736-7072

MAURICE STEIN CINEMA SECRETS
4400 Riverside Drive
Burbank, CA 91505
(818) 846-0579

OHIO

DRAMA DEPARTMENT COLLEGE-CONSERVATORY OF MUSIC UNIVERSITY OF CINCINNATI
Cincinnati, OH 45221
(513) 475-5463

PENNSYLVANIA

ADMISSIONS INDUSTRIAL DESIGN TECHNOLOGY THE ART INSTITUTE OF PITTSBURGH
526 Penn Avenue
Pittsburgh, PA 15222
(800) 245-0660

NEW YORK

BOB KELLY
151 West 46th Street, 9th floor
New York, NY 10036
(212) 819-0030

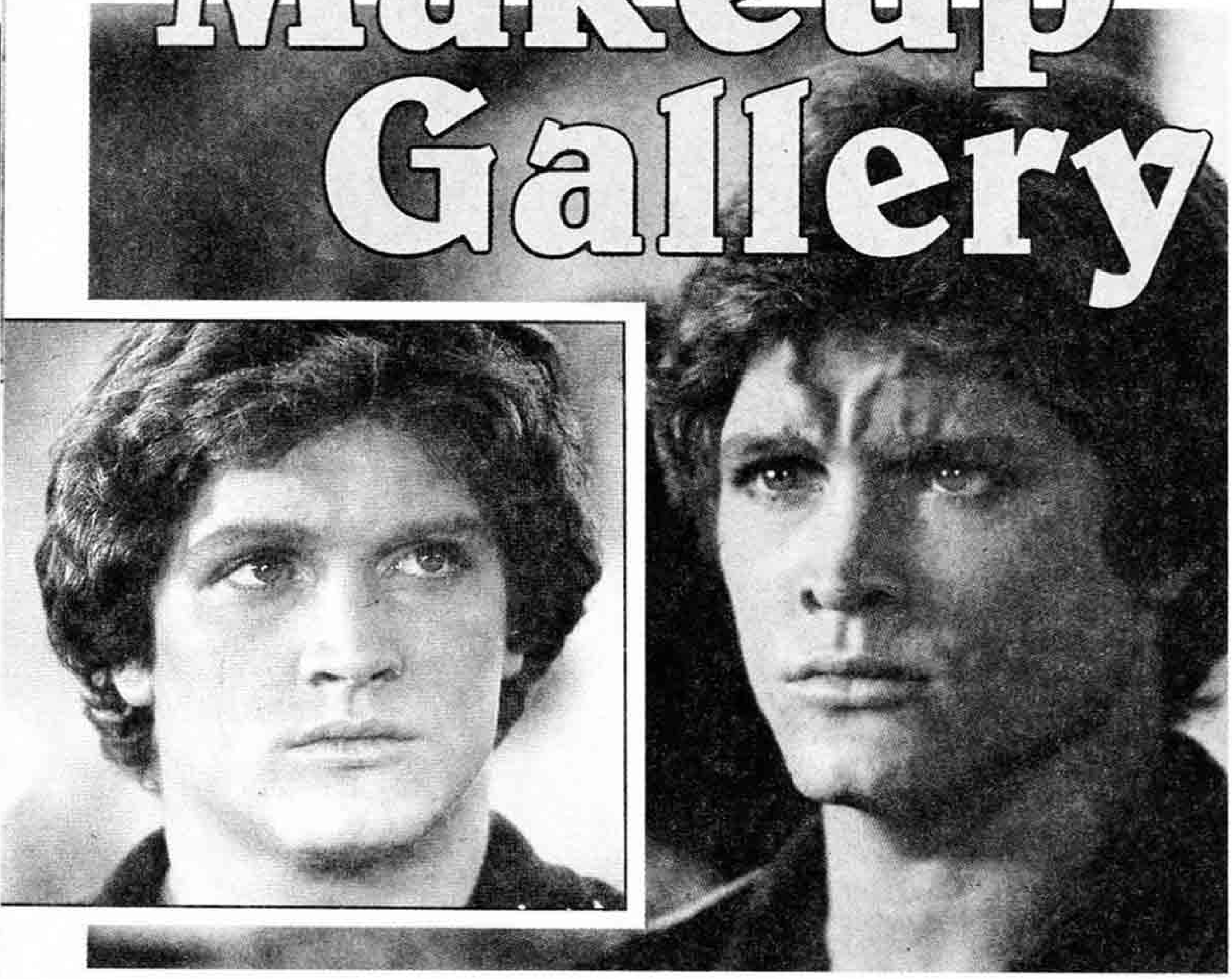
BERT ROTH
322 West 57th Street
New York, NY 10019
(212) 582-2687

WASHINGTON

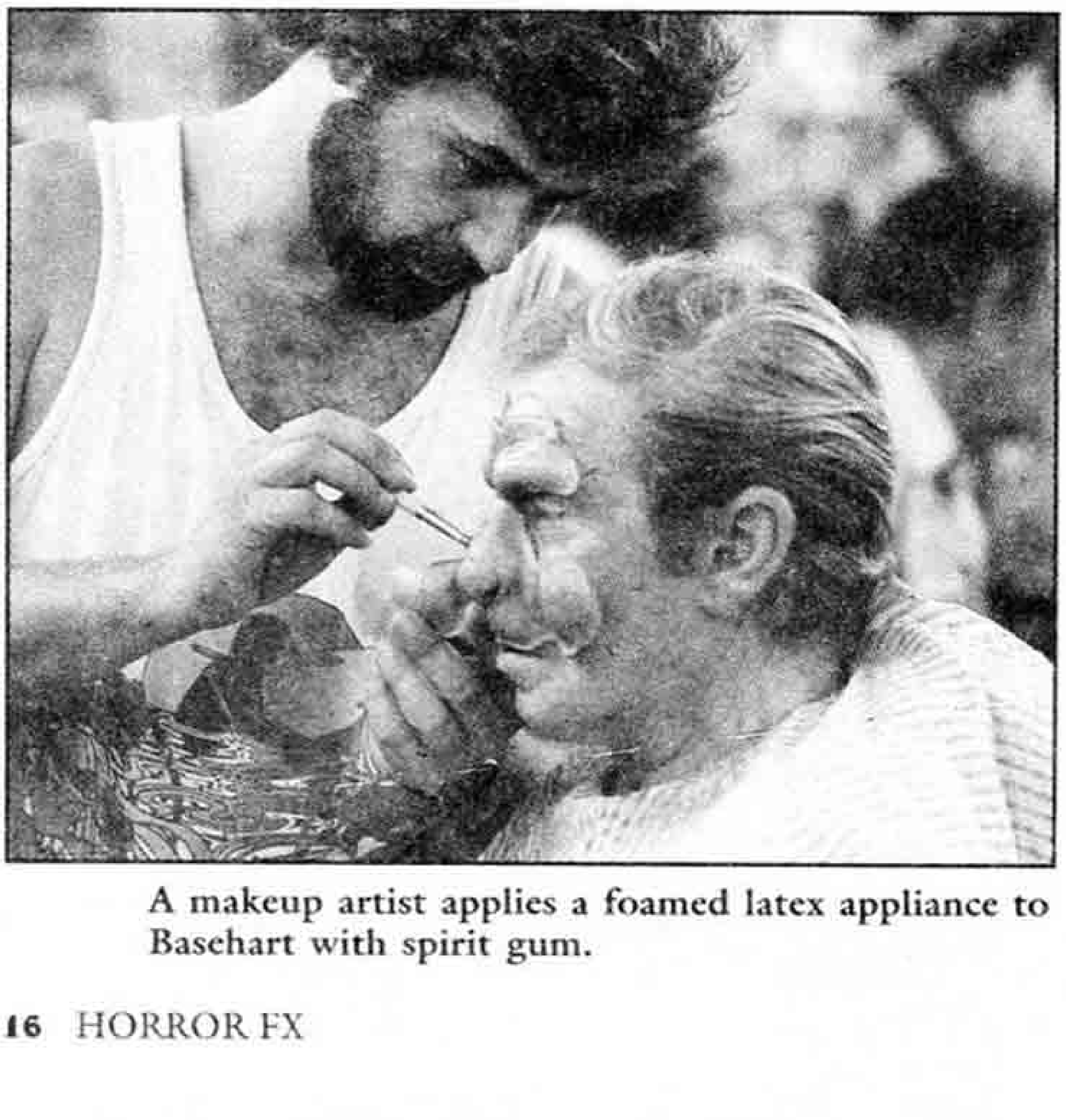
ADMISSIONS INDUSTRIAL DESIGN TECHNOLOGY
2323 Elliott Avenue
Seattle, WA 98121
(800) 345-0987

Makeup Gallery

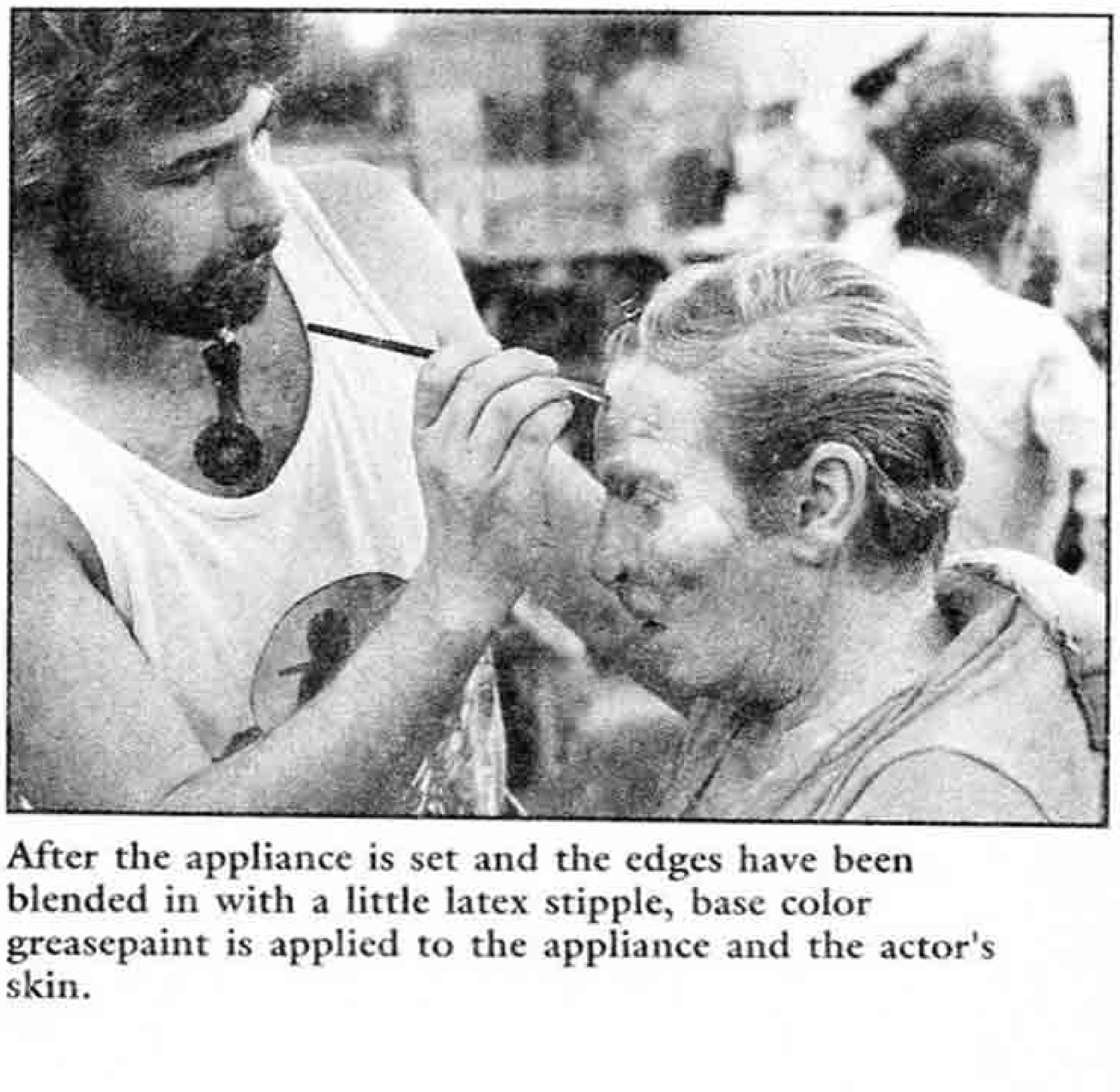
For *The Fury*, Dick Smith was asked to create "throbbing veins" on the forehead of actor Andrew Stevens, who portrays Robin, a young man possessed with psychic powers. Smith sculpted a very special prosthetic appliance for the actor's forehead. Inside the appliance were two hollow veinlike tubes that were connected to external flexible plastic tubing that could be run invisibly through the actor's hair and down through his shirt. By blowing into the tubes, an off-camera technician could make the "veins" appear to "throb" realistically. This principle can be used to create any number of startling makeup FX that call for eerie motion under an actor's skin.



The arrival of *Planet of the Apes* in 1968 marked the moment when most filmgoers first recognized the limitless potential of makeup FX. The amazingly mobile facial prosthetics created by John Chambers won universal acclaim and a special Academy Award trophy. Chambers and associate Dan Striepeke later joined forces to supervise the intricate Humanimal makeups for American International's production of *The Island of Dr. Moreau*. The following photographs reveal the step-by-step application required to transform actor Richard Basehart into the 1977 film's "Sayer of the Law." *The Island of Dr. Moreau* enlisted the services of 12 makeup artists and three hairdressers working full time on location. The Humanimals required about 3 1/2 hours in makeup everyday before shooting could begin.

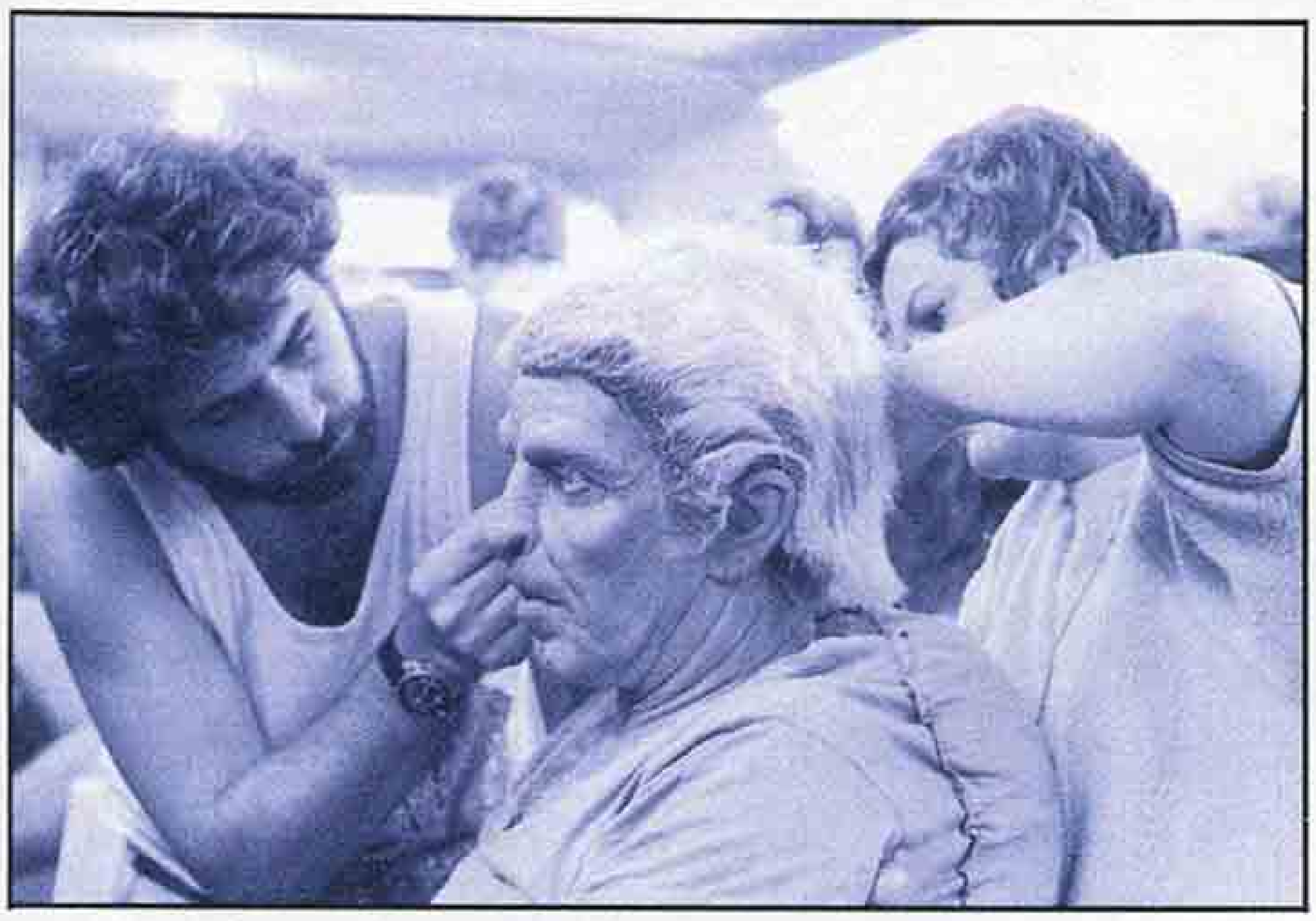


A makeup artist applies a foamed latex appliance to Basehart with spirit gum.



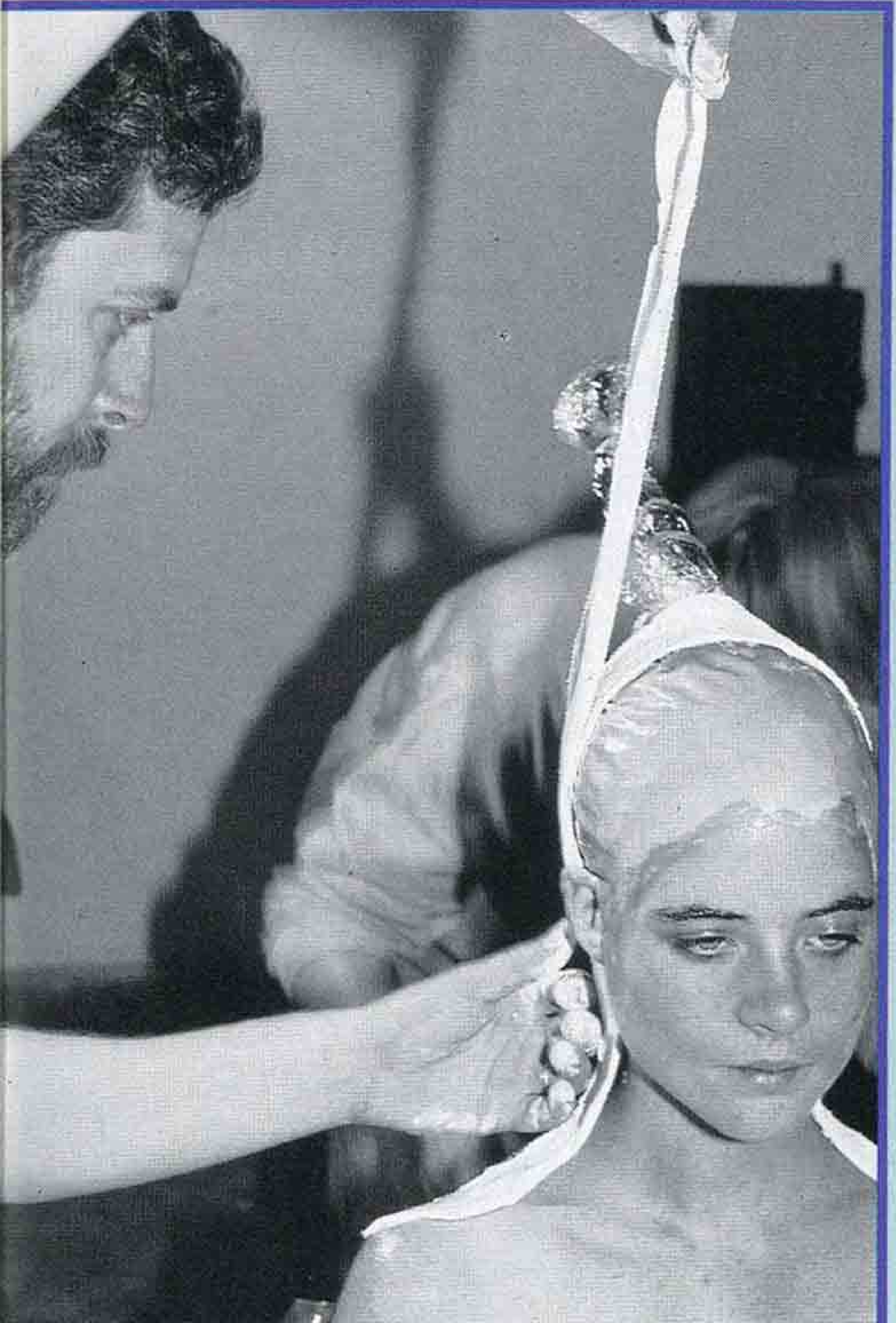
After the appliance is set and the edges have been blended in with a little latex stipple, base color greasepaint is applied to the appliance and the actor's skin.

After shadow and highlights have been added, the entire makeup is powdered and the wig is placed in position.

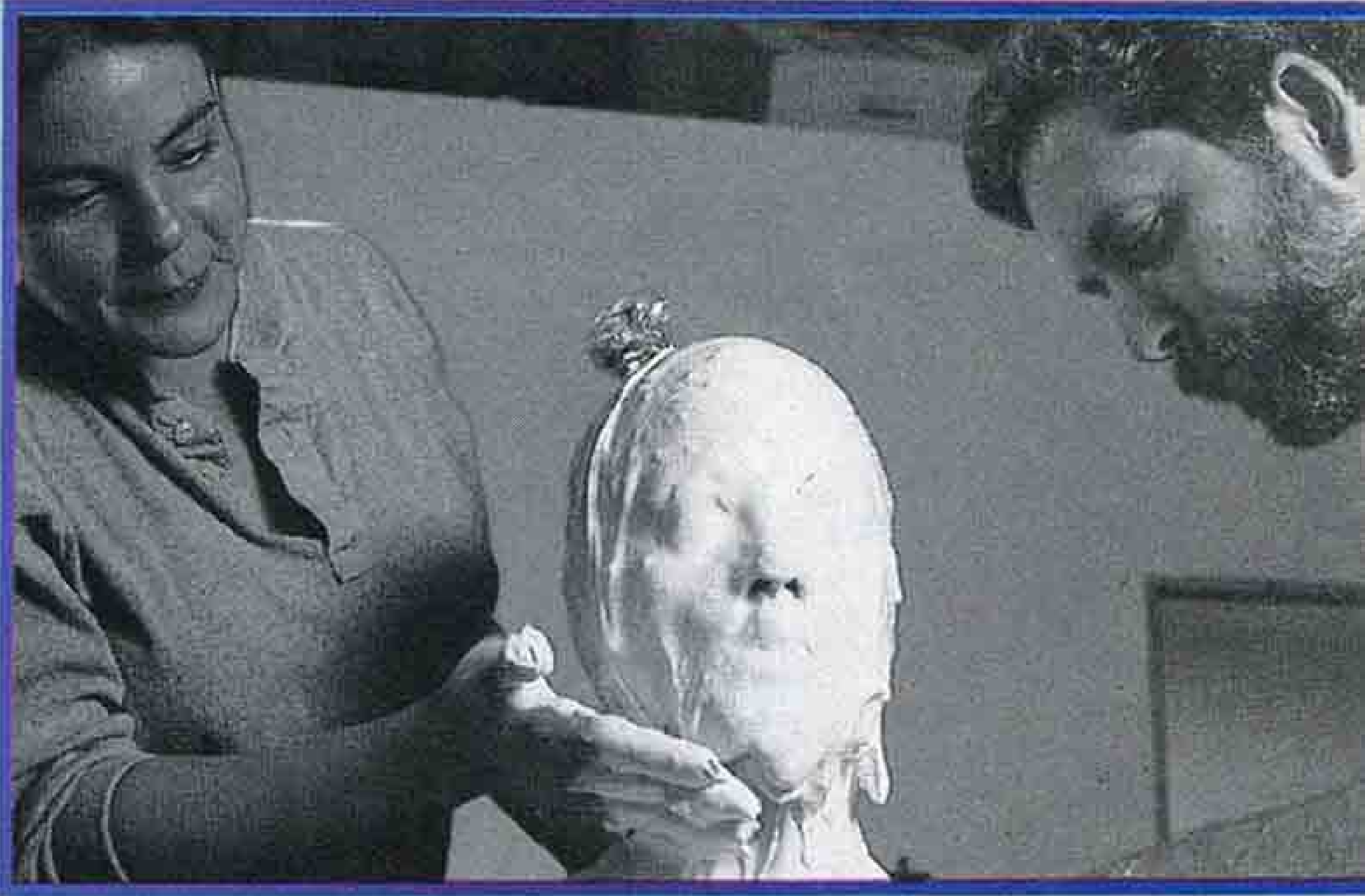


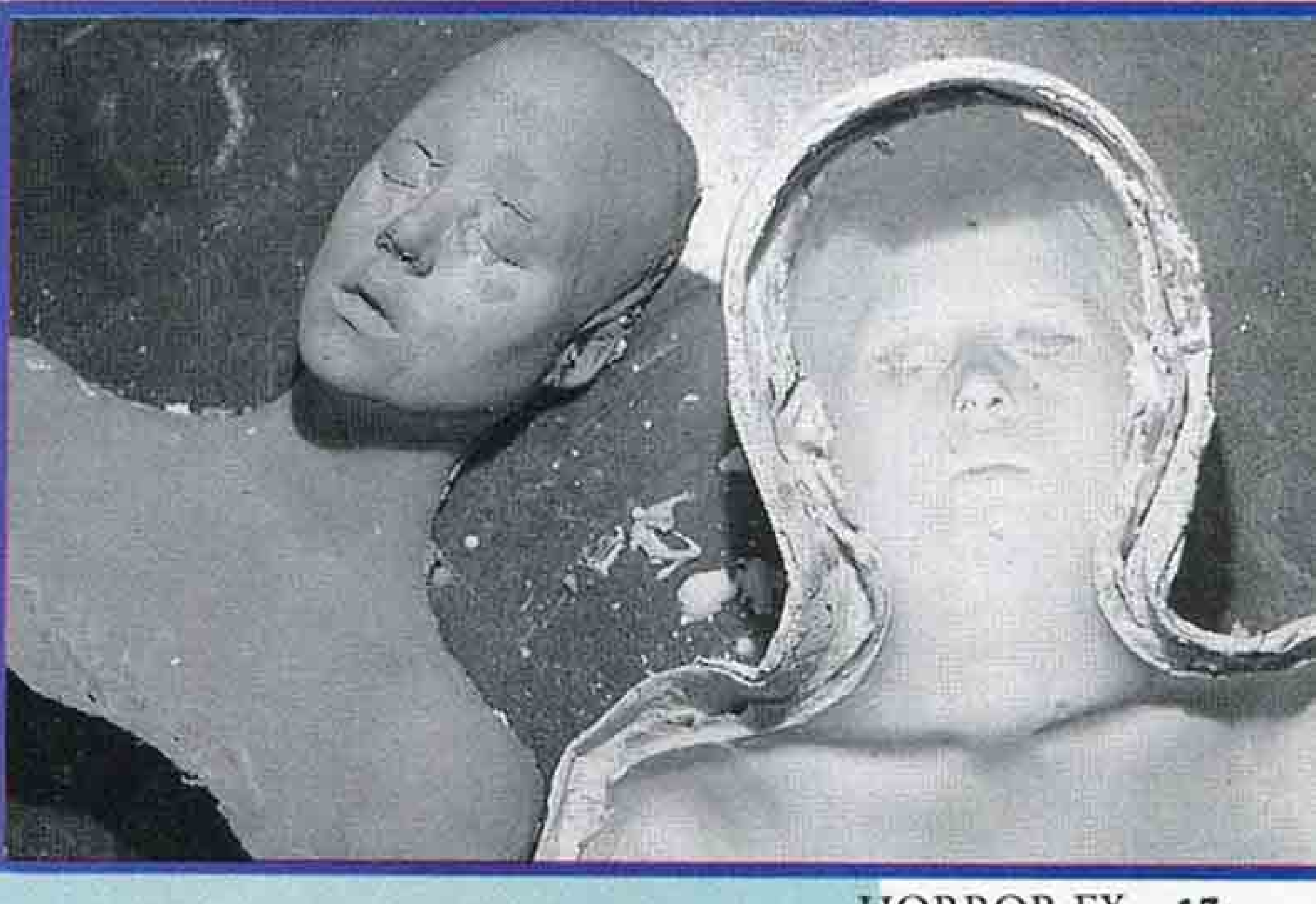
After gluing down the lace edging on the wig, facial hair is applied, completing the makeup.

How to cast an actor—his face, that is. In order to design prosthetics for a particular actor, the makeup man needs to make a mold from the actor's face. The procedure is actually quite simple and causes the actor no discomfort. The negative mold is made with a casting alginate or moulage which is brushed onto the actor's face. The subject must remain perfectly still during the process in order not to distort the likeness. The nostrils are covered last. Just before brushing over the nostrils, the subject is asked to take a breath, the nostril is lightly covered with alginate and the actor exhales blowing a bubble through the alginate and clearing his breathing passage. In this way an undistorted impression of the nostril area may be taken without the actor suffocating! The alginate sets as it cools after a few minutes. Since the alginate is quite delicate, it is usually wise to reinforce the negative mold by laying strips of plaster bandage over the set alginate. After the plaster bandages have set, the actor has only to carefully flex his facial muscles in order to loosen the mold. Casting stone is then poured into the negative mold to create a positive on which the makeup artist can sculpt the prosthetics. FX



Casting Photos: Ben Mark Holzberg





Taxi Driver's gory finale is the bloodiest sequence Smith has ever orchestrated.

LET IT BLEED!

BY DICK SMITH

The dean of modern makeup FX pulls from his gruel-stained cookbook the secrets of making blood with Karo syrup.

EDITOR'S NOTE: This article is excerpted from the Advanced Professional Make-up Course. Copyright 1986 Dick Smith.

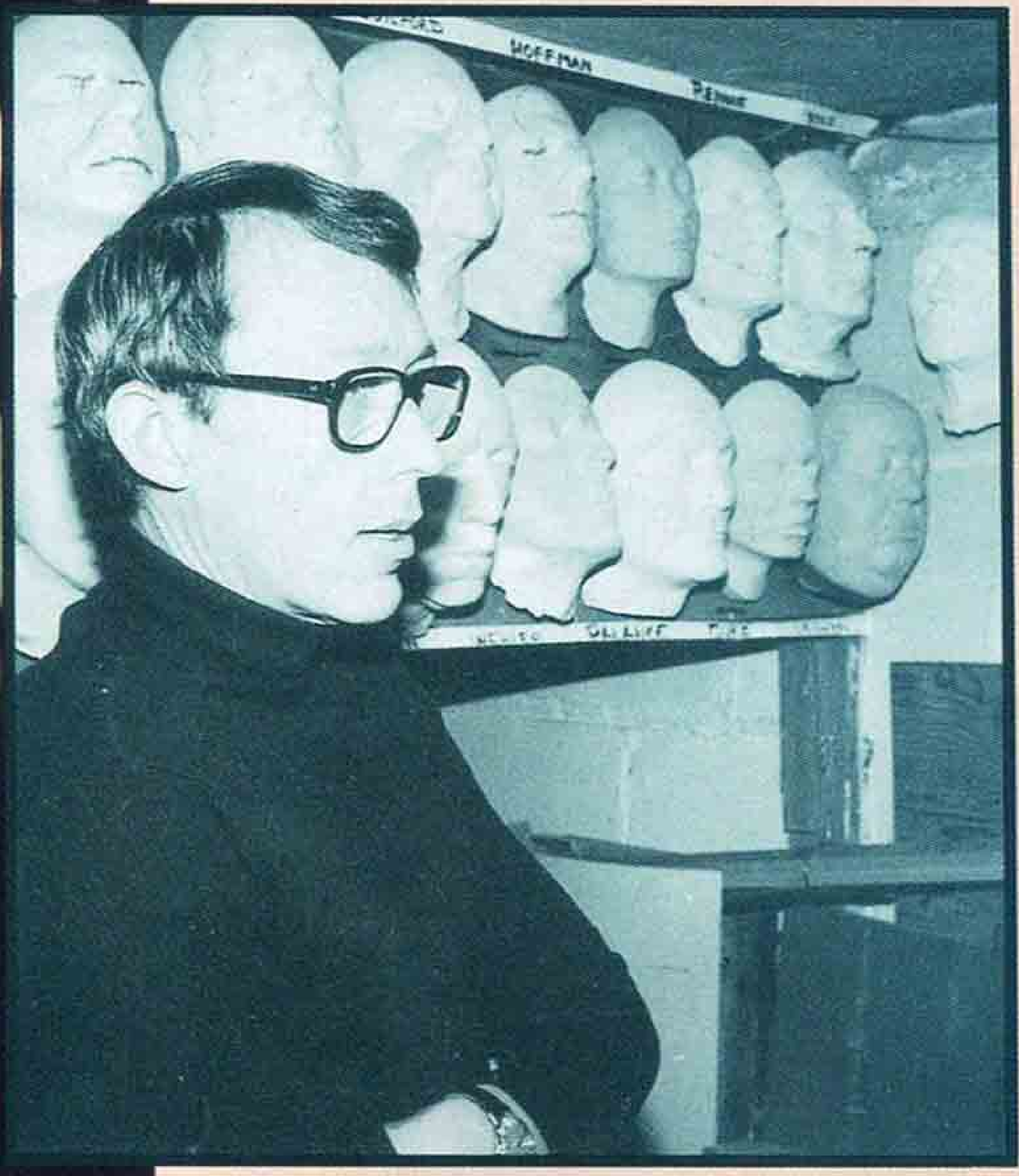


Photo: David Hutchison

When I wrote my *Make-up Handbook* in '64, fake blood was made of pigments and glycerin. It looked like paint and tasted terrible and was unsafe to put in the mouth. I recommended using Karo Syrup and food colors to make a blood that was more translucent and tolerable in the mouth. I didn't actually use it professionally till 1968 for a scene in *Midnight Cowboy* that called for blood in one actor's mouth. It worked so well and looked so much better than Max Factor that I began using it in other films. For *The Godfather*, we tested a number of bloods (including the real thing) and picked the Karo formula. That made it official.

Karo is a corn syrup available in a water clear and amber color. All the formulas here are for the clear one but the other could be used if the dye formula were readjusted slightly. In England, the closest thing to Karo is a product called Golden Syrup. I've made a good blood from it by using a bit less yellow.

Food colors are dyes that will stain skin and clothing very strongly. Fortunately, Karo seems to screen the dye so that staining does not occur on either. Just water will rinse off Karo blood. Some slight stain may remain on white fabrics, but soap (alkaline soaps like Ivory are best) will take the rest out. When Karo is thinned with a great deal of water, its screening action is reduced proportionately.

This only becomes a problem when Karo has to be diluted with equal amounts of water for pumping through small tubes for FX. Even this may no longer trouble us. Recently, I discovered that Sorbitol, also derived from corn, prevents the dyes from staining too. Fortunately, Sorbitol is much less viscous than Karo, so it may be possible to use it to make a thin enough blood for pumping.

BLOOD CHARACTERISTICS

Blood is actually quite bright and the hue is warm red. When it is spread thin on the skin, it is transparent and orangy, but when thick it looks much darker and more opaque. I used to add materials to make my blood slightly opaque. I didn't want it to look like red glass. But then I found that it looks dense enough if enough dye is used. Karo tends to bead up when it flows over skin or clothing. That's not natural, so I add a wetting agent to the formula, usually Kodak Photo Flo 200. I'll give you some formulas, but I can't guarantee the dyes will always be the same. There's nothing like comparing the results with blood pricked from your own finger.

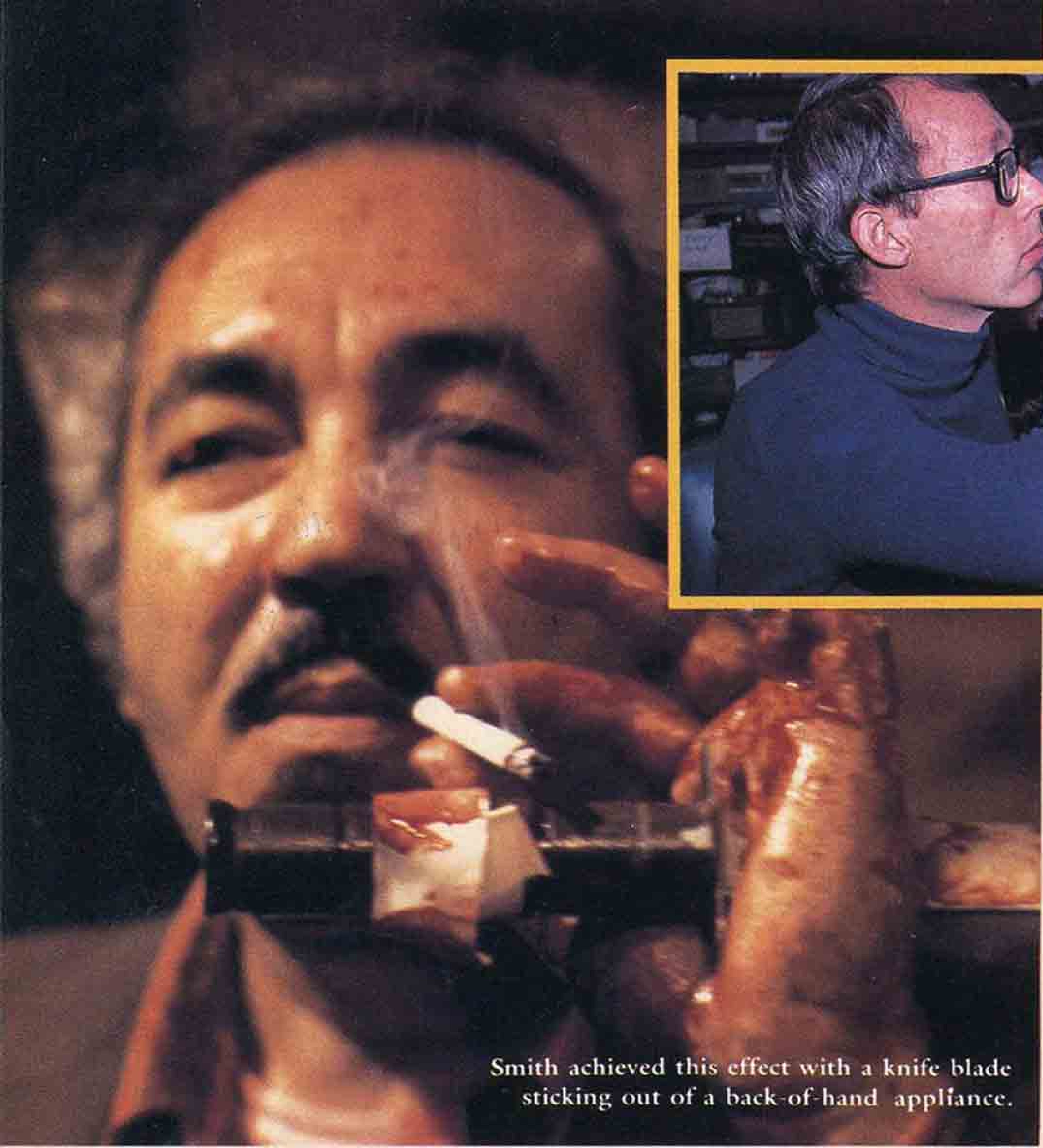
FOOD COLORS

Food colors are made from FD&C dyes (meaning certified for use in food, drugs and cosmetics). D&C dyes are harmful if ingested in quantity. The liquid food colors are not as common in supermarkets as they used to be. You may find some 1-ounce bottles, but usually they come only in sets of very small bottles. You may find the liquids in large bottles if you find a bakery supply store. Such stores also sell Karo in gallons at a saving over the pint bottles in markets. One problem with using the liquid food colors is that you may not be able to identify it or get the same color again and have to reformulate.

In the long run, buying the food colors in powdered form is better, though they can involve quite a cash outlay. By weighing these colors, you can get very good consistency in your mixes. There is only one large company that deals in these materials now. The smallest packaging is 1 lb. They will send you samples of any colors you want to try.

Because of all the concern about food dyes causing cancer, there aren't may left to choose from. For years, I have used a dark bluish red, D&C Red #33 (used to be FD&C) and FD&C Yellow #5. Lately, many people are using just FD&C Red #40. Red #40 makes a pretty good bright blood color and it is cheaper, but I prefer mixing the Red #33 and Yellow #5 because I can get the precise hue I want and the color is deeper.

Food colors can also be obtained as "Lakes." That means the dye has been precipitated in an insoluble base, making it in between a dye and a pigment. It will not stain as strongly, but the more you mix into Karo, the more opaque and paintlike it looks. You should mix it into a small amount of water before stirring it into Karo. I don't like Lakes for professional blood.



Smith achieved this effect with a knife blade sticking out of a back-of-hand appliance.

Smith works on the false head for *The Sentinel*, which he fitted with a nose that could be sliced off and a stab-ready eye. Nose and eye appliances for this classic splatter effect were made of gelatin.

FOOD COLOR SOURCES

Warner Jenkinson Co., 2526 Baldwin, St. Louis, MO 63106, (800) 325-8110, will sell dyes by the pound with no minimum order. Some items like D&C Red 33 are packaged in drums, but they will charge you $3 extra to pack a pound, making the total price $58. Check out FD&C Yellow #5 and FD&C Red #40 (dye, not Lake). The company has branches in Irvine, CA and Carlstat, NJ.

OPACIFIERS

You may prefer not to have your blood as transparent. The usual Karo blood almost disappears on dark clothes. That's natural, but for dramatic reasons, you might want it to look redder. Whatever you add, mix a small amount of water or Karo into dry materials first until they are smooth before adding to the rest of the liquid. Zinc oxide, magnesium oxide or titanium dioxide broken down with alcohol (vodka if for mouth use) work well. White poster paint is similar, but don't use it in the mouth. Of course, more red has to be used to overcome the small amount of white. These do tend to settle and take a lot of shaking to get back in circulation. Cab-O-Sil and even flour or white frosting mix will opacify, but their thickening effect requires an addition of water to compensate.

WETTING AGENTS

As I mentioned, I have always used Kodak Photo Flo 200 which you can get in any decent photo shop. I believe there is a stronger one, 600, that would equal three times the former. Any detergent can be used as a substitute. You would have to establish the minimum amount needed by adding it to a small batch and trying the blood on your hand. The wetting agent will make the blood foam when shaken, so never fill a bottle or jug all the way up if you want to shake it. The wetting agent will prevent the blood from beading up or crawling when it flows, even over a greasy surface like R.M.G.P. If the flow is not good on a particular patch, you can put soap on the face instead of adding more to the blood. Just brush a little cake soap on with a soft brush and let it dry. That will stop the blood from crawling. No wetting agent should be used for blood in the mouth.

KARO FORMULAS

When I used to get food colors in the supermarket, these proportions were good: 1 gallon of Karo (8 pints), 8 oz. water, 6 oz. Photo Flo, 8 oz. red food color and 3 1/3 oz. yellow. The colors might have to be adjusted.

Karo blood can easily turn moldy, so store it in the refrigerator or add a preservative if you want to keep it for more than a few weeks. Methyl Paraben is a common preservative for edible materials that you can buy in laboratory supply companies like Tri-Ess Sciences, (213) 245-3685, and City Chemical, (212) 929-2723. It is an optional additive in the following formula for 1 gallon of blood.

1. Weigh 9.9 gr. Methyl Paraben in a 5 oz. paper cup. Add 1/2 oz. Karo and beat to a smooth cream. Stir in more Karo from the quantity in step 3.

2. Weigh 7.6 gr. Red #33.
Weigh 10.4 gr. Yellow #5.
Add these colors to 1 pint of distilled water.

3. Measure out 3 1/2 qts. (7 pts.) Karo in 1 1/2 gallon pail.

4. Stir Paraben mixture into the pail of Karo. Stir in the colors.

5. Add 6 oz. Kodak Photo Flo 200.

If you want to make a thin blood that you can pump through long thin tubes, you have to dilute the Karo, so change step 3 above to 4 pints Karo and 3 pints distilled water. Distilled water is recommended to reduce the possibility of bacteria. (Karo is a great culture medium.) Boiled water would be OK. Of course, the whole procedure should be done in a sanitary way if the blood is to be used in the mouth. Incidentally, a person would have to drink more than 1 1/2 glasses of the blood formula to ingest more D&C Red #33 than is good for him in one day.

As I said before, Sorbitol may work better than diluted Karo for pumping blood. I'd try straight Sorbitol without any color in my rig first. If it was too resistant, I'd try diluted solutions starting with 7-to-1 water until I got the right ratio to make a gallon. Then the same amount of dye would make a gallon of pumping blood. Don't mix blood and then dilute it. You'll have a weak color.

If you use FD&C Red #40 in the Lake form, the amount you use depends on the strength of the Lake. Lakes have an amount of pure dye that varies from 11 to 42 percent. Lakes do not disperse as well as dyes, so wet the color first with water, stir it into a paste and add the wetting agent next (if you are using it), and the Karo last in small amounts with stirring.

KARO BLOOD PASTE

If you mix a lot of Cab-O-Sil or TS-100 (sold by Alcone) into Karo blood, you get a thick sticky paste that has some interesting uses. Try various consistencies, some very thick. A large amount of powder in the blood will lighten it, so you have to add more dye to get it back to normal blood color. I like to make another batch with a much darker blood color as well. I first used this in *The Exorcist*. The priest who falls down the stairs at the end was supposed to have torn-up hands. I gave them a skin of brushed on gelatin topped with latex, tore that and filled the tears with blood paste, using the two shades to get depth. It looked like raw meat in all the wounds and held up well. Of course, regular blood was added too.

When I went to Thailand to work on the jungle scenes of *The Deer Hunter*, I was only supposed to do Robert De Niro, Chris Walken and a couple of bullet hit FX. Director Michael Cimino had led me to believe that he would not show much blood and gore. Ha! I travelled light with only a couple gallons of blood, but fortunately, I brought plenty of blood dye, Cab-O-Sil and Methocel (described later), and groceries in Bangkok sold Karo. Cimino had a field day with gore. Here's where the blood paste saved my life. I had nothing else to create wounds with. With the paste, I was able to create the illusion of a 3-D wound that looked good in a medium shot and stayed on fairly well. Sometimes, I used a base of Kleenex and always plenty of blood.

METHOCELLULOSE

Methocellulose is a marvelous material that makes slippery clear gels and solutions like K-Y lubricant and hard contact lens wetting solutions. I strongly recommend that you ask Dow Chemical, Midland, MI 48640, (800) 258-CHEM, for their "Handbook on Methocel" (brand name for Dow methocellulose).

There are different types of Methocel and varieties of each type, all made from chemical reactions with cellulose to produce carbohydrate polymers. First, there are three chemical types: methylcellulose, hydroxypropyl methylcellulose, hydroxybutyl methylcellulose. Each is available in various viscosities. That means that you would have to use more of a low-viscosity Methocel to produce the same effect as a higher one. Then there are grades: premium and standard. The former indicates products that are fit for foods and pharmaceuticals. Finally, there are physical forms: untreated powder, treated powder and granules. We're only interested in the powders.

> **There's nothing like comparing the results with blood pricked from your own finger.**

MIXING METHOCEL

Mixing procedure depends on the form, untreated or treated. If you put untreated methocellulose into water, it gets sticky immediately and lumps up. Fortunately, it doesn't dissolve in hot water, just disperses, so you can stir it into hot or boiling water and then add cold water or put it in the refrigerator. When it cools below 68 F, it goes into solution and thickens. Another way is to mix it first into glycerin (if that is in the formula) and then add water.

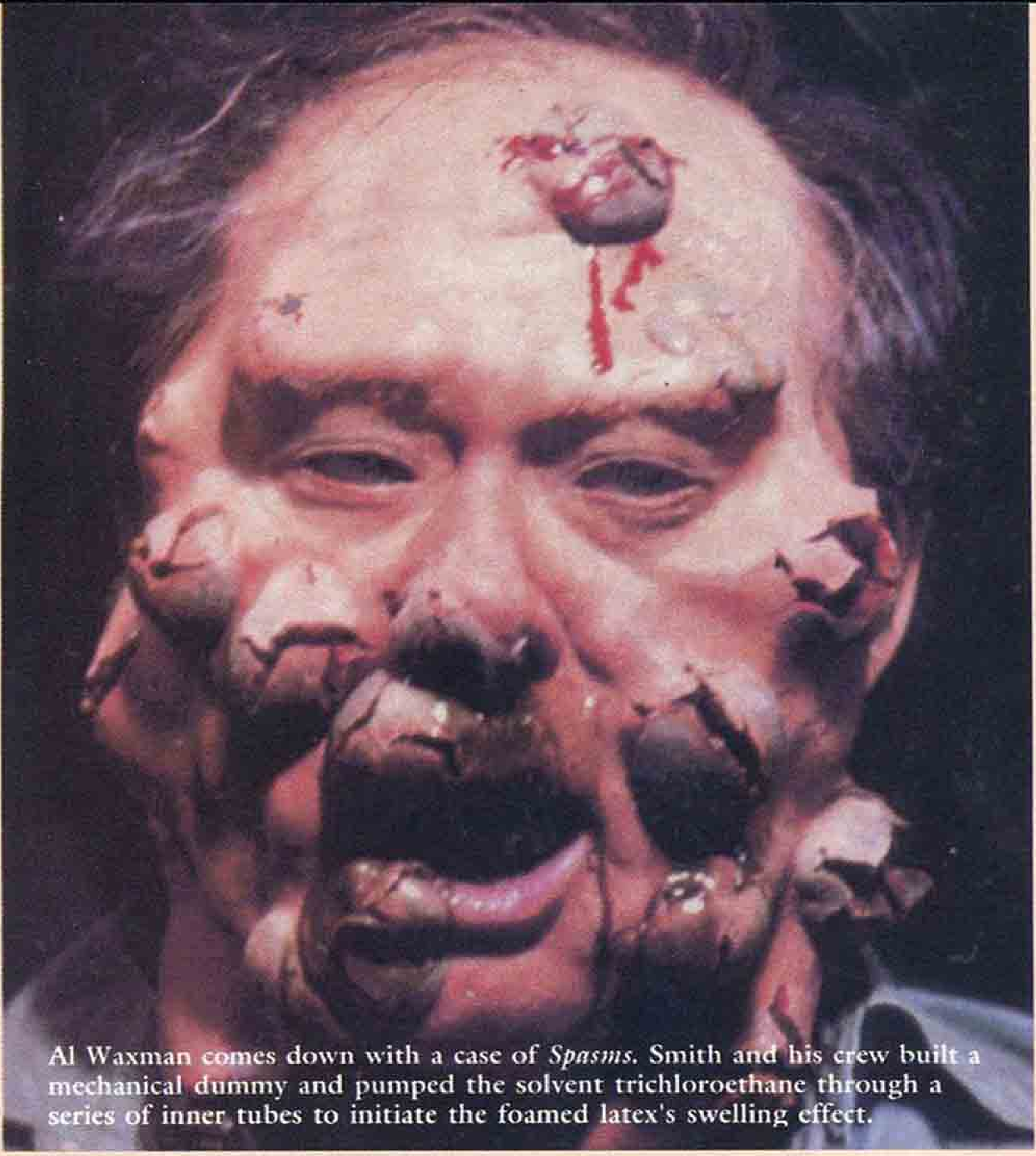
Surface-treated powders disperse in cold water without dissolving (and lumping). When you make the mixture sufficiently alkaline, 8.5-9.0 pH, by adding a little ammonia, the Methocel dissolves and goes into solution. This is very handy for making blood on location, as you will see.

METHOCEL BLOOD

Methocellulose blood looks as good as Karo, is easy to make (especially on location), but stains moderately. However, Karo Syrup is not available in many foreign countries, so having only to carry a couple pounds of dye and Methocel to make many gallons of blood out of water is a great advantage. To make a gallon of blood, you can use the same amount of dye, or you can get away with a smaller amount if you want to reduce the staining. I will give both amounts I have used and the volume equivalent so you won't have to weigh the powders. T = U.S. tablespoon and t = teaspoon (3t = 1T = 15 ml.). You can add the dyes and Methocel to the water in any order. The ammonia, 27 percent, should be added last. (Buy it from a druggist or hairdressers supply.) You probably could use household ammonia, but it would take two or three times more. If you don't add enough ammonia (to raise the pH up to 9), the blood will not thicken all the way, so in these formulas I start with 2 teaspoons and add one more if I think it needs it. I don't want to add more ammonia than necessary. The skin can take pH 10 without any problem, but more might be irritating. You could add vinegar or citric acid to reduce the alkalinity, but the dyes stain more as the solution becomes more acidic.

NORMAL CONSISTENCY AND COLOR

1 gallon water (preferably distilled)
7.6 gr. D&C Red #33 (a bit over 3 3/4 t.)
10.4 gr. FD&C Yel. #5 (a bit less than 3 t.)
17.7 gr. Methocel J-75 MS (8 t.)
10 ml. 27 percent ammonia (2 t.) to 15 ml. (3t.)



Al Waxman comes down with a case of *Spasms*. Smith and his crew built a mechanical dummy and pumped the solvent trichloroethane through a series of inner tubes to initiate the foamed latex's swelling effect.

THINNER/PALER FOR PUMPING

1 gallon water
5.3 gr. Red (2 3/4 t.)
7.2 gr. Yel. (2 t.)
11 gr. J-MS (5t.)
10 ml. ammonia (2t.)

I haven't put any preservative in these formulas because I'm assuming the blood will be used up quickly (in a week or two), but you can use the same amount of Methyl Paraben if you need to. However, it won't mix into water, so stir it first into a couple ounces of Photo Flo 200 and then pour it in the water at the start. Six oz. of Photo Flo is the maximum to use in a gallon. That too is optional. Of course, none of these Methocel formulas are fit to put in the mouth.

DRIED BLOOD

Karo blood always stays shiny even when it dries. Usually, that's an advantage. You can keep it looking fresh for many hours of shooting. Most of the time, I drip water on the blood and only occasionally add the least amount needed to keep it the same for matching. Methocel blood dries out more quickly and gets dull looking, but there isn't any blood that turns brownish when it dries like real blood. You have to make a different formula for that.

There are many things that will simulate dried blood like watercolors, acrylic paints and PAX. However, I think a good one is to dilute K-Y lubricant with water till it's syrup consistency, mix in a lot of Cab-O-Sil or TS-100 and tint it with food colors. The liquid ones are convenient. If you get a blood color with red and yellow, adding a bit of green will turn it brownish. Real dried blood is quite brown, but an exact copy may look too dark and colorless. Better to make it reddish brown.

BLOOD STAINS

The methocellulose bloods (including the K-Y) leave a certain amount of stain on the skin. You can wash a lot of it off with Pincture Green Soap or shampoo, but it's better to prevent it from staining if you can. Vaseline Intensive Care Lotion rubbed into the skin beforehand helps prevent most of the staining. It should be reapplied each time the blood is washed off. Zeller International, (800) 722-USFX, has a new produc called Derma Guard that works very well. The clear liquid is applied and dried, forming a thin clear flexible film that resists solvents and water. Only soap and water remove it completely. Food color will not penetrate; however, if blood is rinsed off the face several times, some of the Derma Guard may be lost and need to be replaced.

> **Karo blood has one drawback outdoors. Its sweetness may draw insects, much t the actor's annoyanc**

OTHER BLOODS

R.C.M.A. Color Process Blood A is water soluble, light and bright in color, watery and stains slightly. Blood B is a plastic for long-lasting effects but the color settles badly and is too light even after much stirring.

Joe Blasco Blood is rather dark but has a good consistency and does not stain.

Kensington Gore (English) is a good color that stains badly (but I love the name).

Mehron's Blood is very dark and thick but doesn't stain. Adding a little water improves both color and consistency.

Kryolan has an enormous assortment of blood products; most tend to be bluer reds than real blood. Special Blood (#402) is too opaque. Artificial Blood (#400) is transparent and the light color is fair. Film Blood A (#407) is supposed to coagulate but it's too dark to start off with. Thaliona Blood (#940) is very thick and bright red. Fix Blood (#408) is a plastic blood in fresh and dark colors. It may be useful in making dried blood and scabs because it builds. Can be mixed with Tuplast. Actually, you could add a bit of R.M.G.P. to color Tuplast the way you want to instead. Blood Capsules (#4046) have red food pigment in them to make your saliva red. You could put your own blood dye in capsules, too. The Internal Blood (#4031) is a liquid for nose and mouth. It is thin, strong, a bit blue and dries like pigment. Internal Blood G (#4041) is for capsules. It has an alcoholic base instead of aqueous so as not to soften the gelatin. Too much will make you drunk. The Magic Blood is two colorless liquids that turn brownish red when contacted. Useful for stage but not for films.

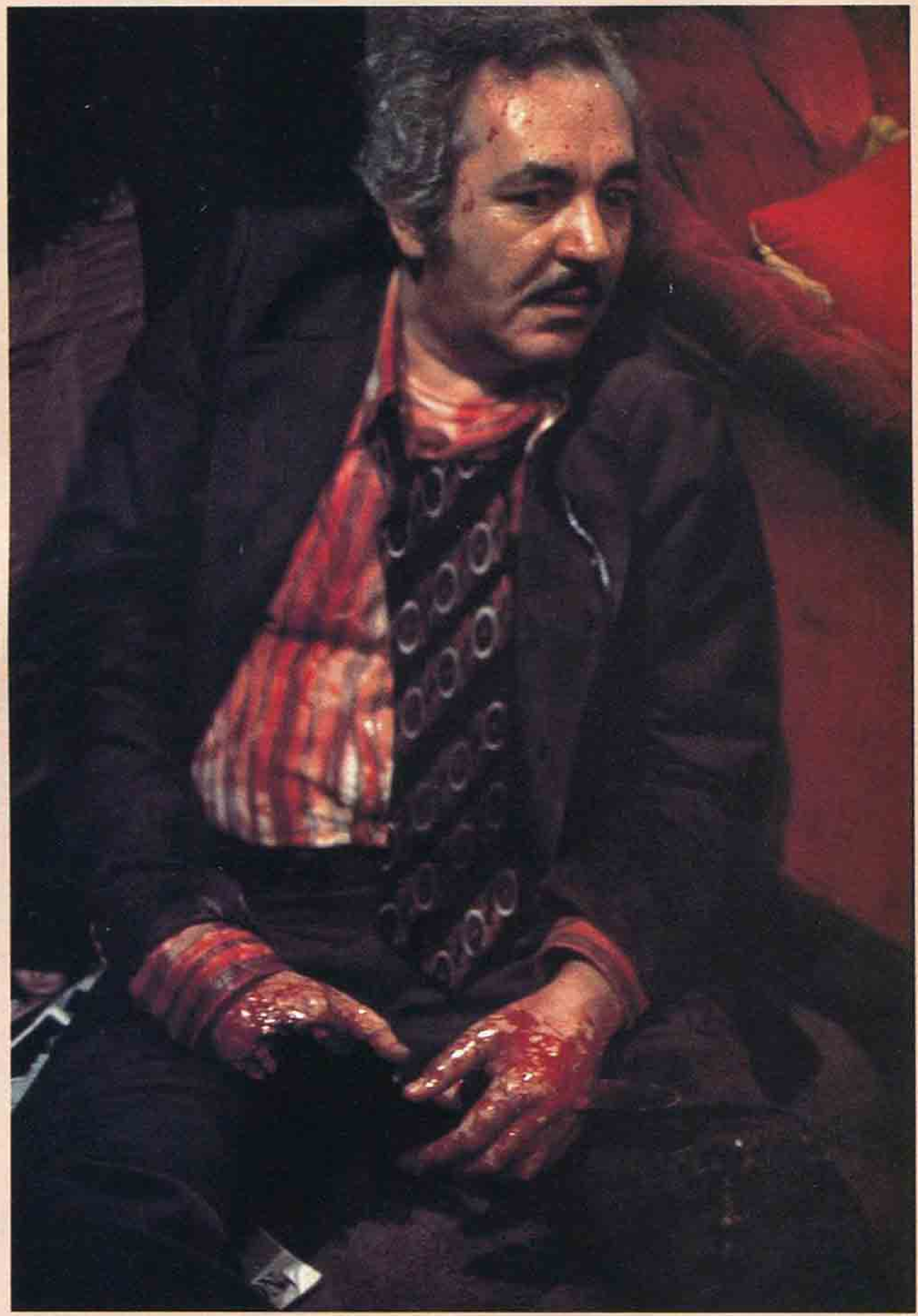
The best Kryolan product is Eyeblood, red or black (#4090). I tried a couple drops of the red in my eye. The color is good and my whole eyeball was blood red for a moment or two. Then it settles to the bottom lid where it forms a narrow band and also in the corner pocket near the nose. That lasts a long time and makes the eye look very bloodshot. If you point your head at the floor, when you stand up your whole eye is red again for a couple of seconds. That would be the way to start the actor before the effect. It feels as if your eye is full but it is not uncomfortable. It takes a couple washes with an eye cup to get it all out. The black is eerie and menacing. It is absolutely imperative that the eyedropper in the bottle never touch the eye or anything else to keep the blood from being contaminated with bacteria.

Reel Creations Reel Blood is the best that I have found. The color and consistency are excellent and it does not stain. As with other bloods, clothes should be soaked in cold water and washed to remove it, not dry cleaned. (Alcone Co. lists it as Paramount Stage Blood.)

BLOOD PROBLEMS

On *Godfather II*, the director didn't like the blood I used in a scene where a guy cut his wrists in a bathtub. Francis Coppola thought it was too red till I compared it to blood pricked from my finger. However, we decided that even real blood would look too garish on white porcelain and reshot the scene with muted blood. All I did was add a little green to it. This problem can arise whenever blood gets on white, so I always carry a little bottle of green food color.

A problem on the first *Godfather* was the scene of the producer finding the horse's head in his bed. When he throws back the yellow sheets, there's blood around his feet. The scene was filmed many times, but since the Karo blood would get sticky and glue the sheets to the actor, I had to keep spraying on water and adding more blood. By the time we finished, the actor was bathed in blood up to his armpits. Methocel blood would have been better.



For the *Taxi Driver* scene in which part of a lowlife's hand gets blown off, Smith made a mutilated hand out of rubber, which the actor wore as a glove over his real hand. Tubes inside the appliance pumped blood.

Methocel stains other things besides skin. In *Amadeus*, the scene where Salieri cuts his throat was shot last—fortunately, because the blood got in his gray wig and stained it permanently. In some cases, a costume can be sprayed with Scotch-Guard (waterproofing) so that the blood can be sponged off for another take. Perhaps that wig could have been protected. I used Methocel instead of Karo blood because I wanted to travel light to Czechoslovakia, the location.

Karo blood has one drawback outdoors. Its sweetness may draw insects, much to the annoyance of the actor. On the other hand, the director may want to see flies in the wound; then it's OK, and the poor actor has to suffer.

Another odd problem on *Godfather II* was making a blood that would stay near the surface of a brook instead of dispersing fast or sinking to the bottom. A mixture of foodcolors in Vaseline Intensive Care Lotion (a thick moisturizer) and alcohol produced a satisfactory effect. Adding milk to Karo blood will also slow down dispersion in water. FX

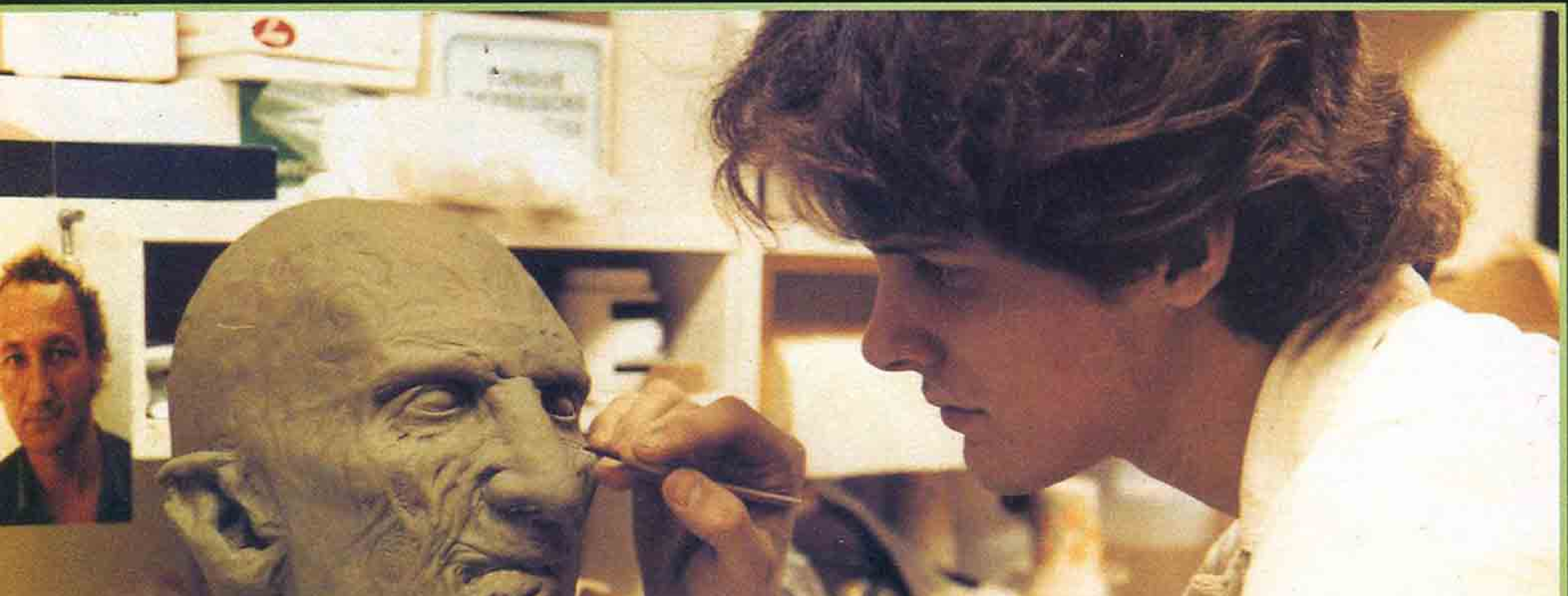
FREDDY KRUEGER, STEP-BY-STEP

This nine-piece makeup has become one of the most famous horror creations of all time.

By KEVIN YAGHER

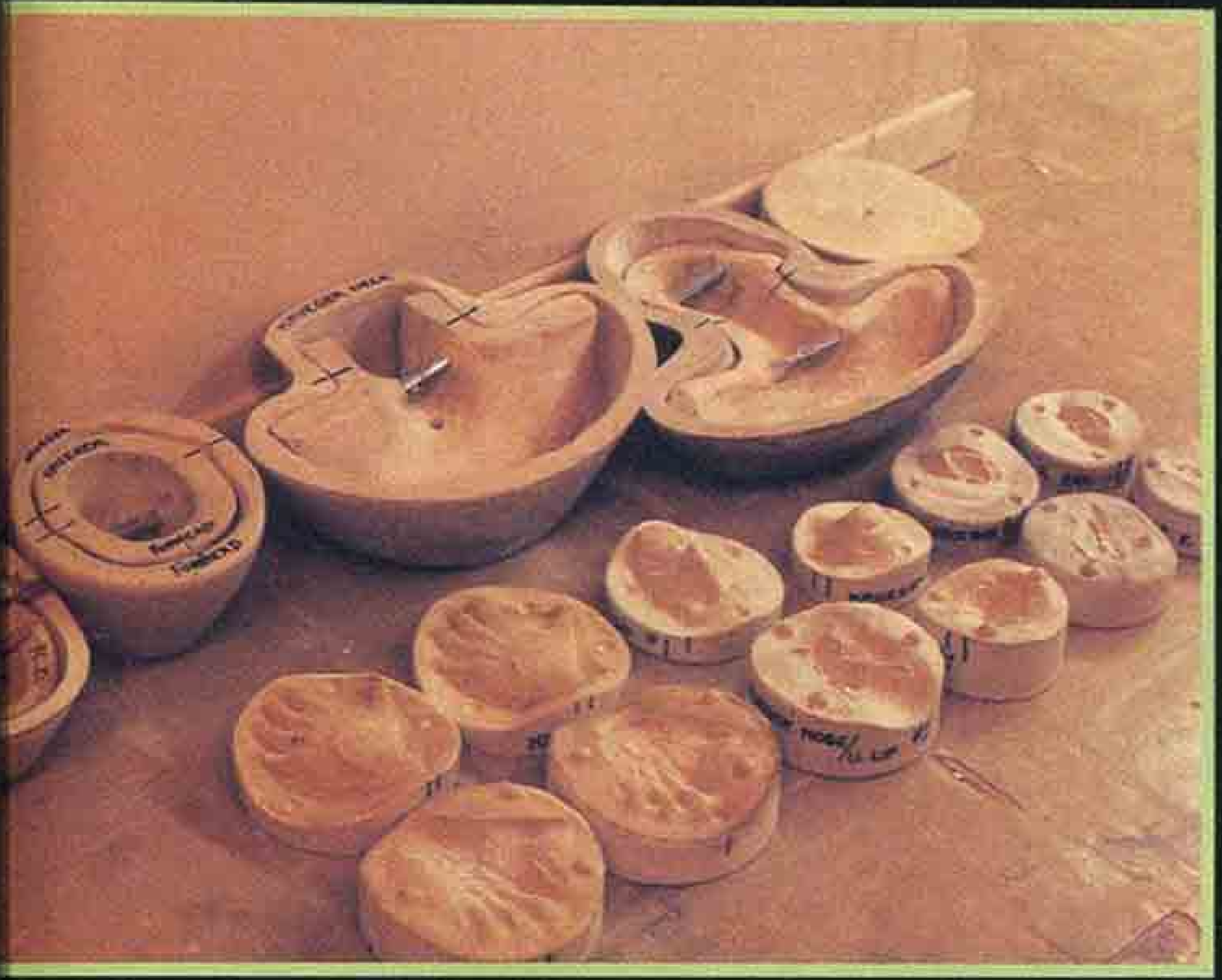
When I first received the news that the producers of *A Nightmare on Elm Street 2* chose me to create the Freddy Krueger makeup, I was very excited. I knew that I could help Freddy on his way to become a major horror character in the motion picture industry. That Freddy makeup, along with the makeups I created for *Nightmare on Elm Street 3, 4* and the television series, *Freddy's Nightmares*, have become one of the major turning points in my makeup FX career.

Frequently, I receive letters requesting photos of the "How-To" process of Freddy's makeup. Although I am delighted to hear that the makeup is extremely popular, I cannot always find the time to answer each request. When I was, therefore, asked to have these photos published in CINEMAGIC HORROR FX magazine, I was more than happy to oblige.

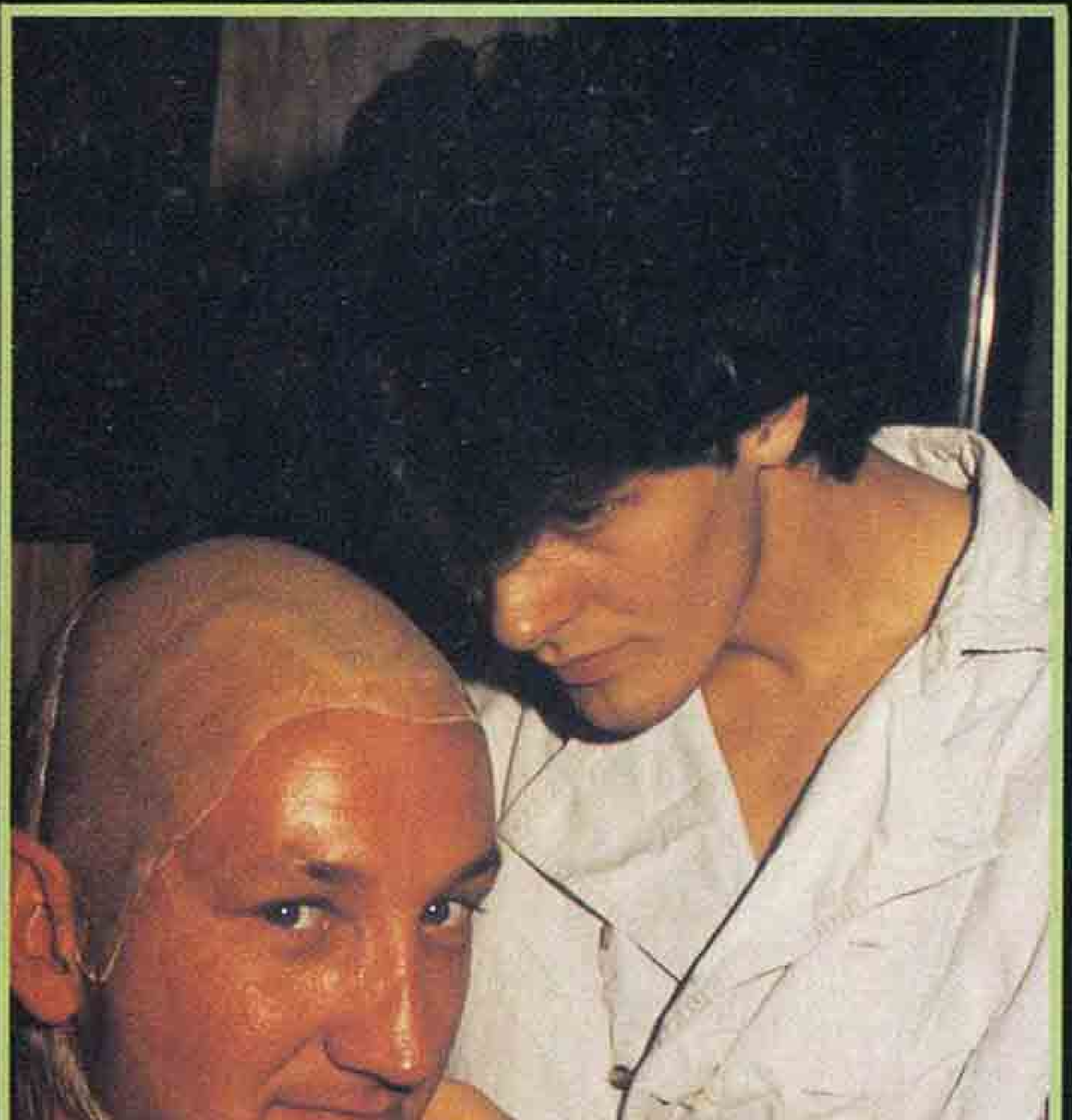


Courtesy Kevin Yagher/Copyright New Line

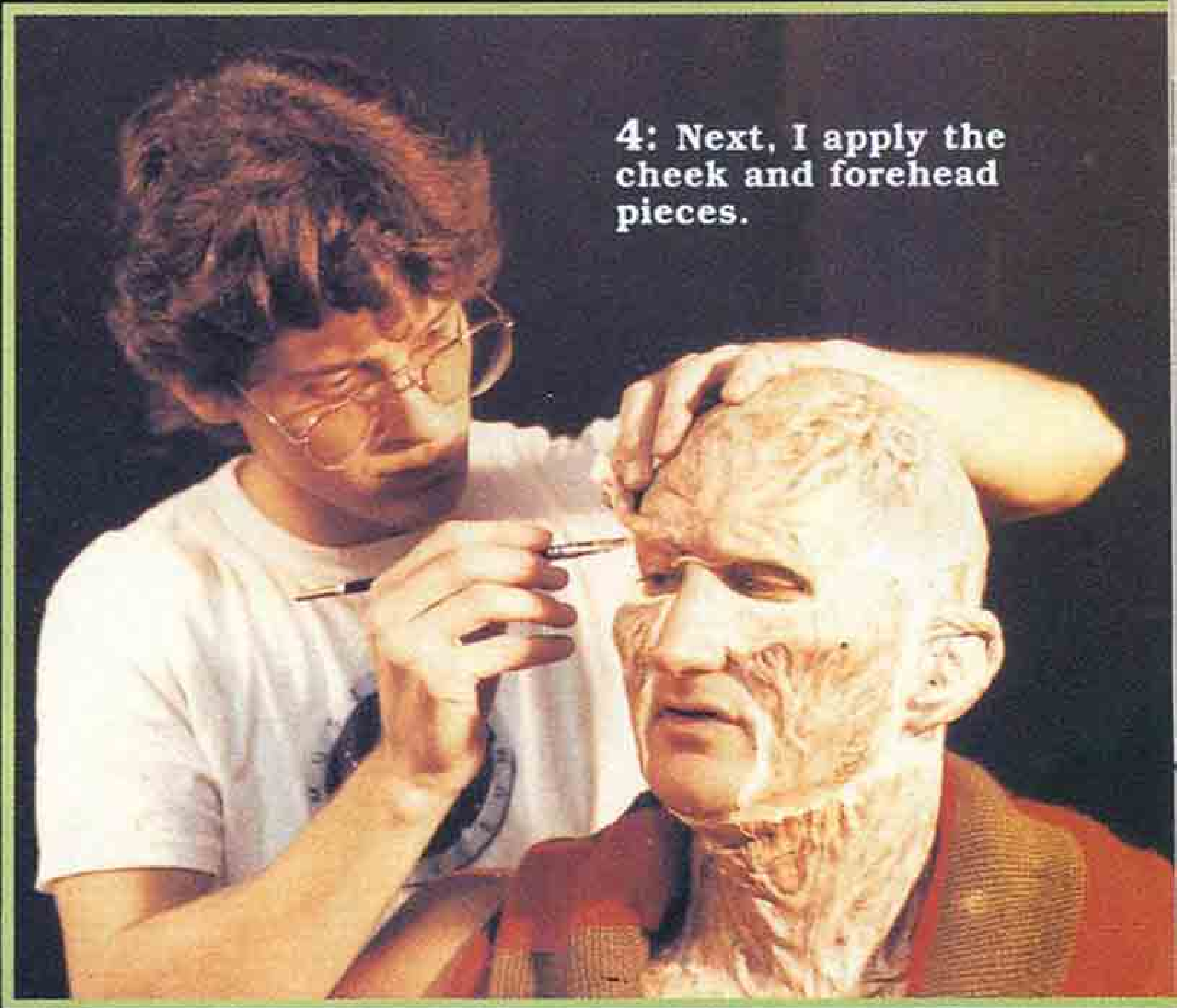
1: I am sculpting with Roma Plastilina clay, which has been placed over a Hydrocal bust of actor Robert Englund. The bust has been coated with Alcote to make it possible to lift the clay off once it has been sectioned into pieces and immersed in water.



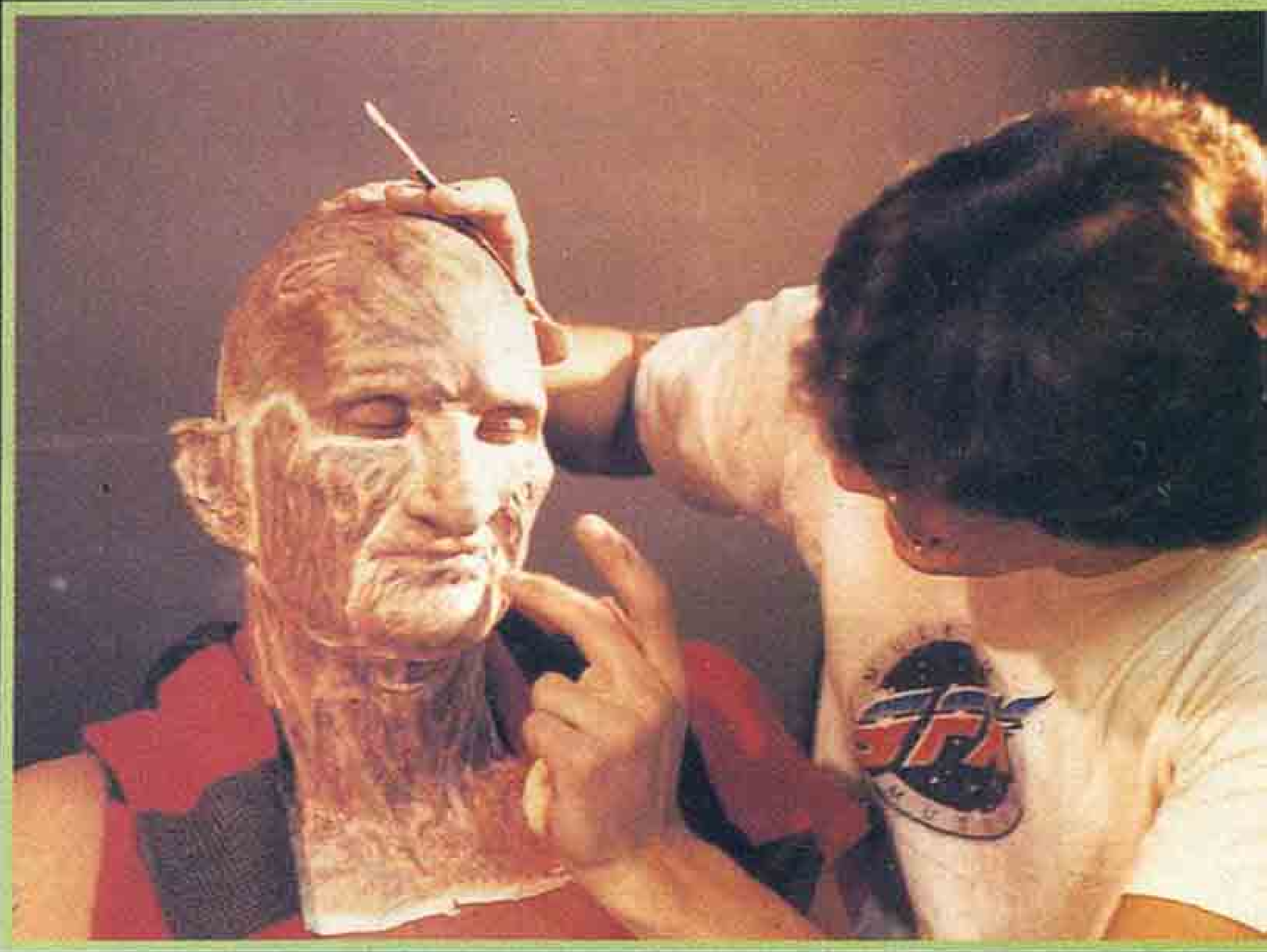
2: These are appliance molds (positive and negative), after sculpting was completed and broken down into individual pieces (nine molds altogether). The molds, after being fitted together, are now ready for the foam latex process.



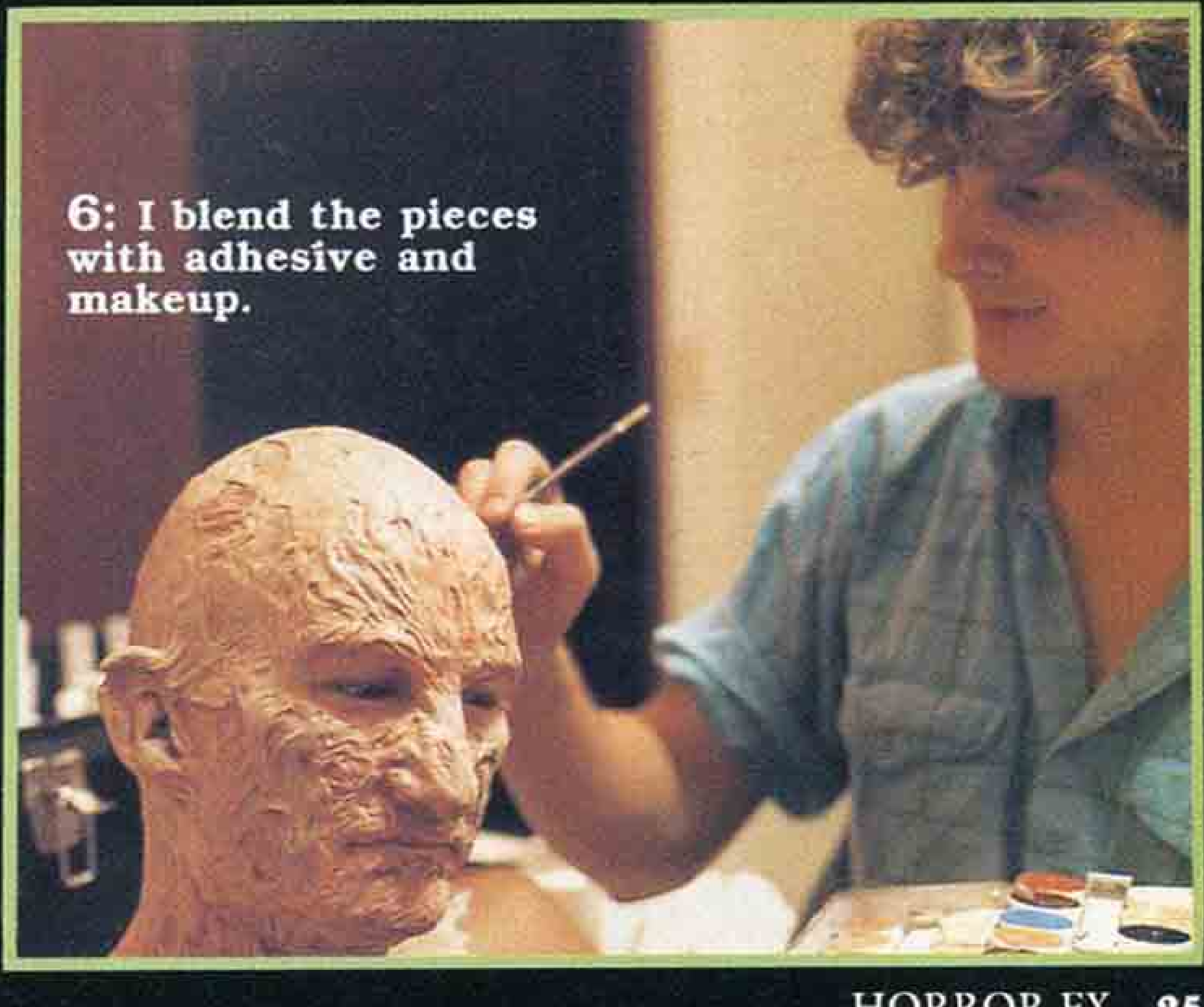
3: Here's the first step of the makeup application process. The baldcap is applied with 355 adhesive. The neck piece is the first foam latex piece to be applied.



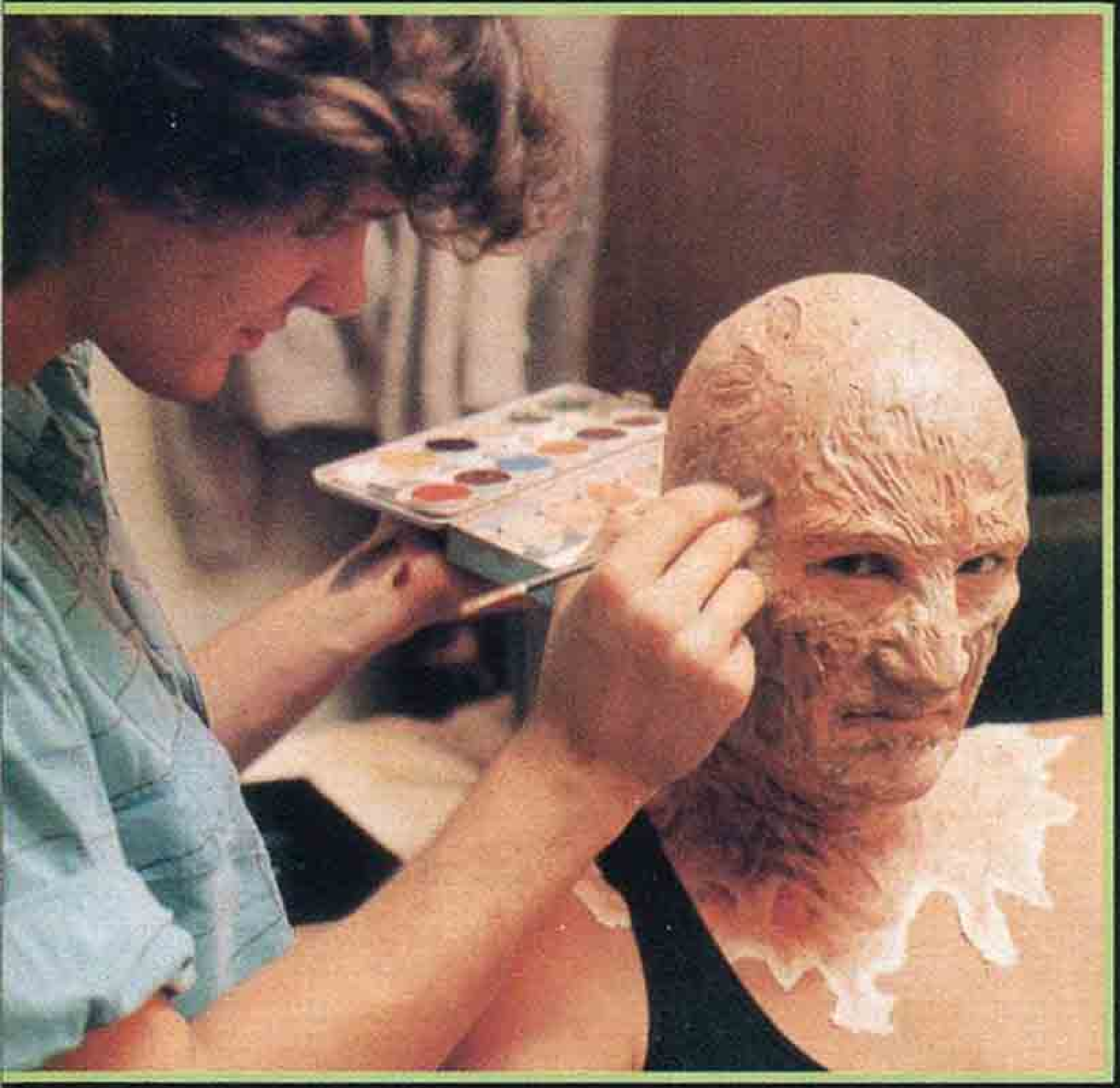
4: Next, I apply the cheek and forehead pieces.



5: The nose and lip pieces are the final sections to be applied to makeup trouper Robert Englund.

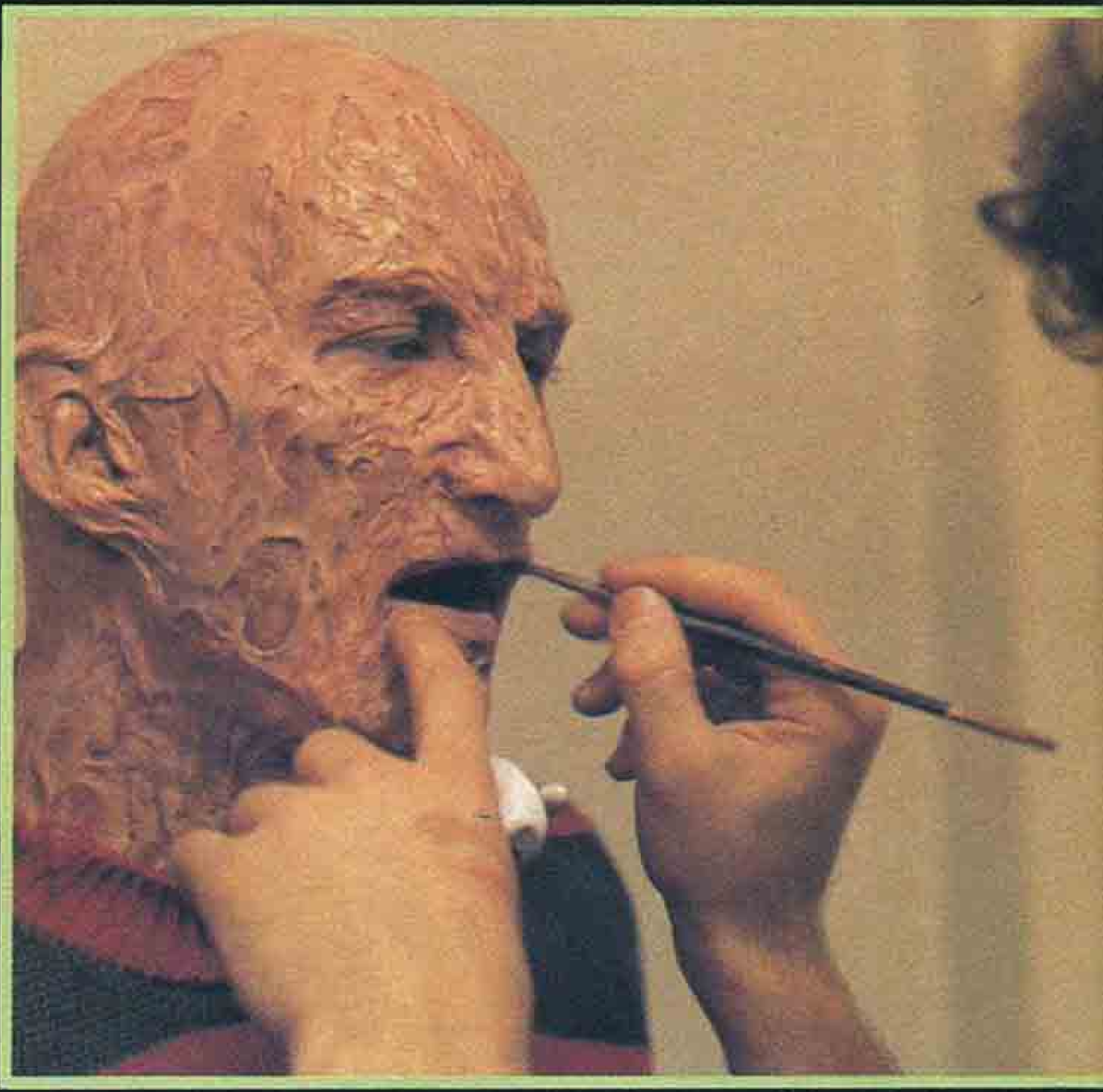


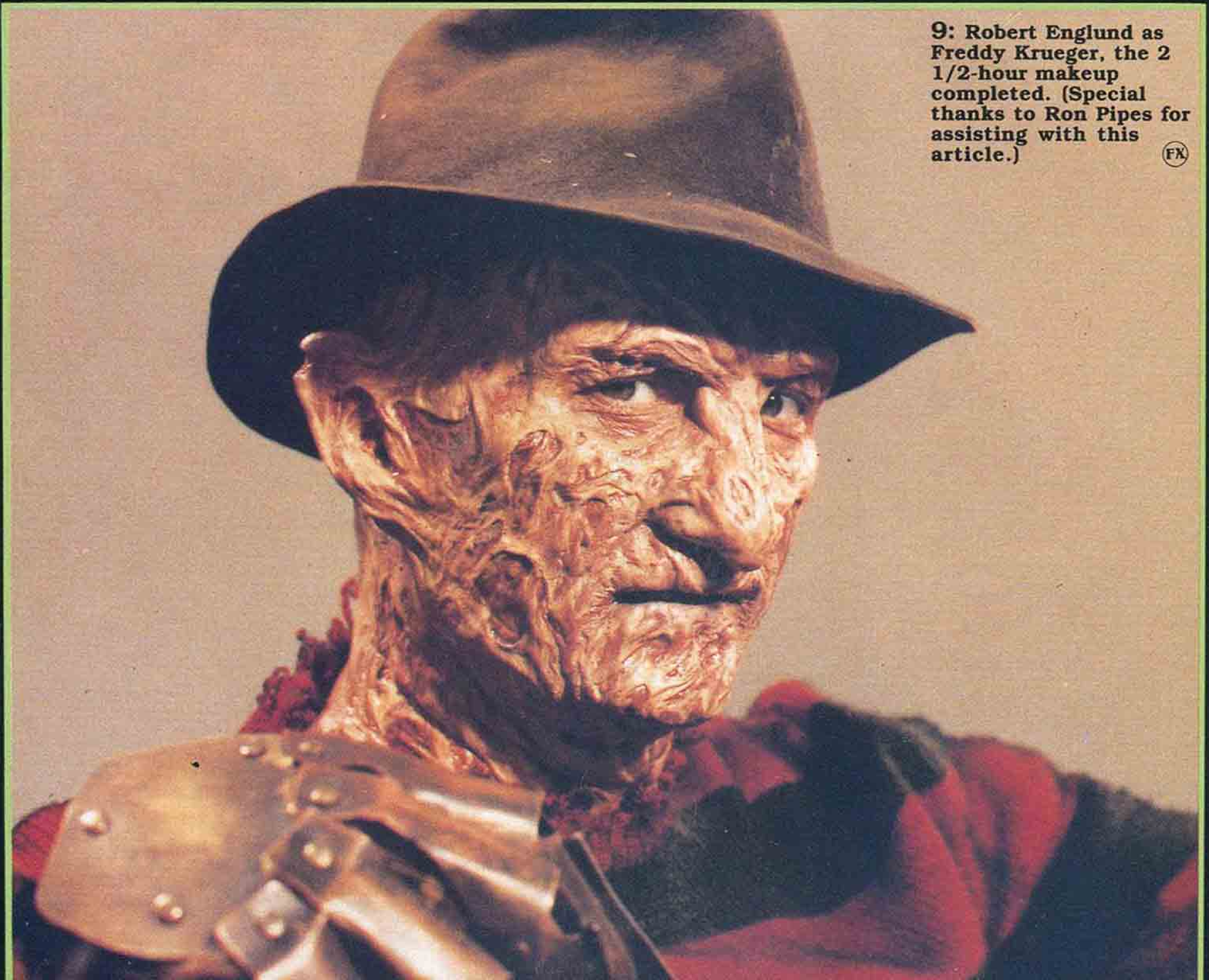
6: I blend the pieces with adhesive and makeup.



7: For a seamless look, I then color the appliances with rubber-mask greasepaint.

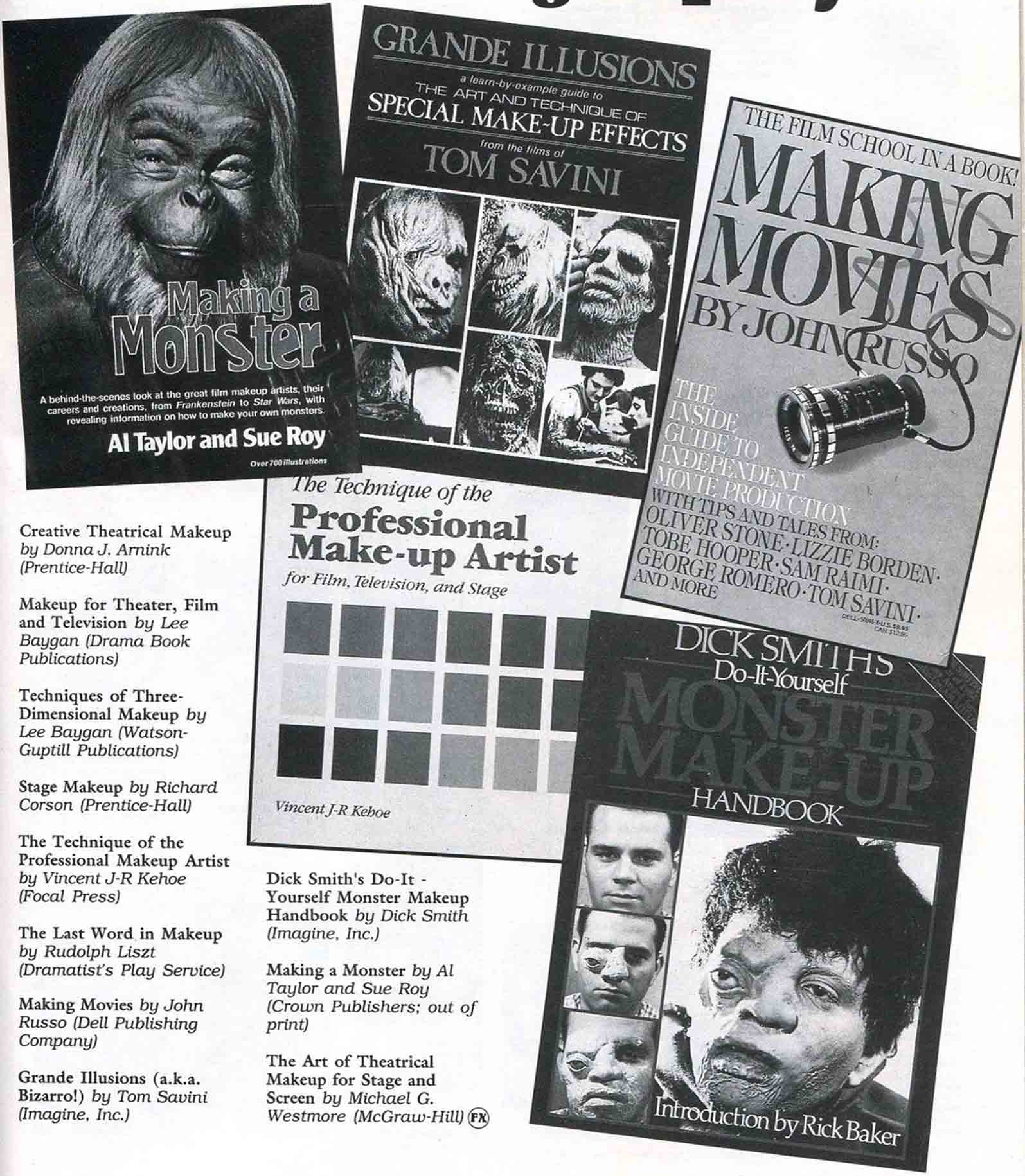
8: The final step involves a few finishing touches to the lip appliances, in addition to staining the actors teeth with black and tobacco-colored acrylic paint.





9: Robert Englund as Freddy Krueger, the 2 1/2-hour makeup completed. (Special thanks to Ron Pipes for assisting with this article.) FX

Makeup Books: A Bibliography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Making a Monster *by Al Taylor and Sue Roy (Crown Publishers; out of print)*

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4: *Salem's Lot;* H.G. Lewis; Caroline Munro; Don Siegel; *ALIEN; King Kong.* $6.

5: Carpenter's *The Fog; Village of the Damned; Them!;* Bert I. Gordon; Apes. $15.

6: Bottin & Savini shock FX; King & Romero team-up; *Friday the 13th;* Sean Cunningham; Vincent Price; *Quatermass;* Hammer history $10

7: Munro & Savini on *Maniac;* Chris Walas; *The Shining; Curse of Frankenstein;* Price; Hitchcock. $4.

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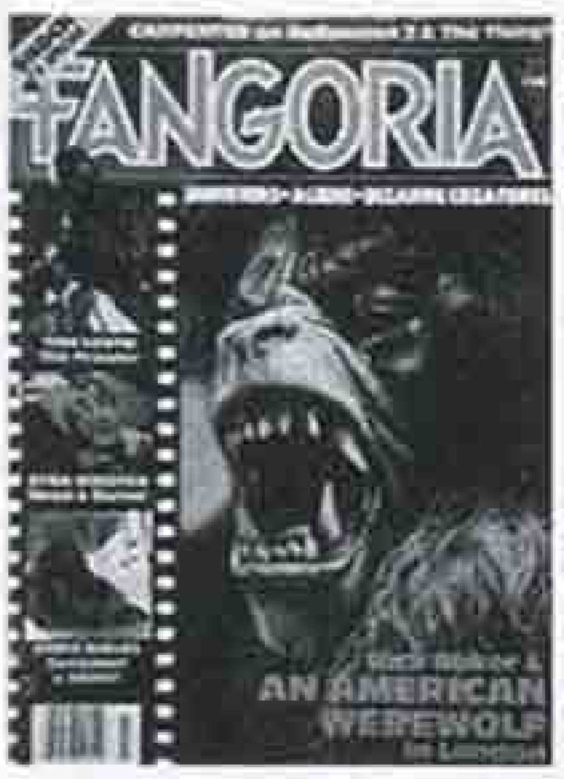
13: Landis on *American Werewolf;* Romero talks; *Wolfen;* P.J. Soles; Carl Fullerton/*F13—Part 2* FX; Charles L. Grant; Ramsey Campbell. $6.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14: Baker & *American Werewolf;* Carpenter & *Halloween 2;* Savini, Burman, Winston, Walas & Harryhausen FX; Jenny Agutter. $6.

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17: Craven; Smith & *Ghost Story* FX; Sexy Fiona & gory H.G. Lewis; Alan Ormsby's *Cat People; Halloween II; Dark Shadows.* $4.

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20: Joe Dante talks; Paul Bartel; Carpenter on *The Thing;* more with Landis & Cronenberg; Savini, King & *Creepshow; American Werewolf* star; *Craig Reardon.* $20.

21: Reardon & *Poltergeist;* Bottin & *The Thing; F13—Pt. 3,* Zacherle; Cannom FX; more with Carpenter, Landis & Cronenberg. $4.

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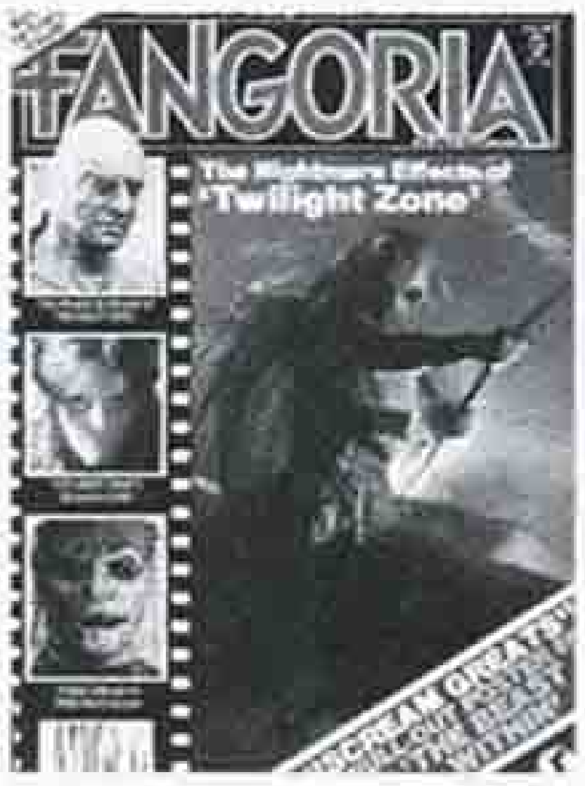
A Pit of Pearl 'Spasms'

28: *Psycho II;* FX of Smith, Fullerton & Buechler; *Dead Zone,* AIP days; Veronica Carlson. $4.

29: Cronenberg on *Dead Zone;* George (*Mad Max*) & Dick Miller; *Twilight Zone* movie; H.G. Lewis; Lucio Fulci; *American Werewolf; Dead of Night.* $4.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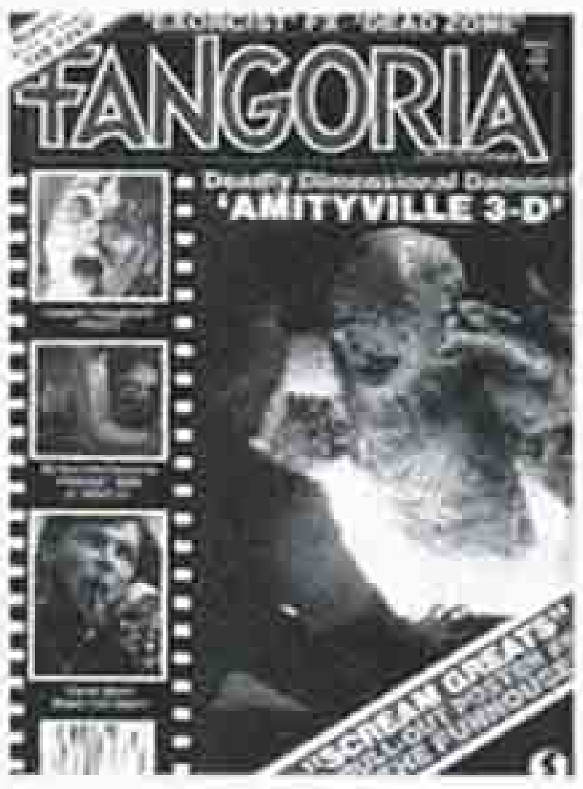
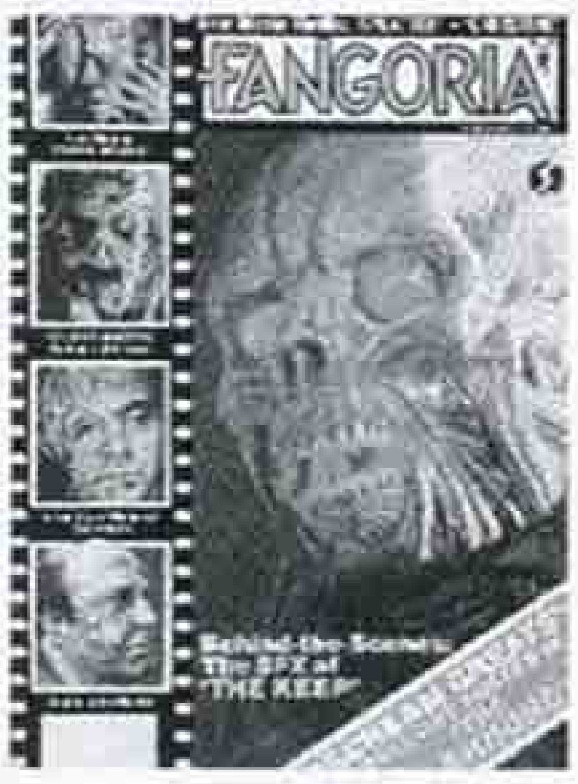
The Nightmare Effects of 'Twilight Zone'

30: Joe Dante speaks; Reardon *Twilight Zone* monster FX; *Cujo;* Carpenter; Freddie Francis; Vincent Price; James Herbert. $4.


FANGORIA
'AMITYVILLE 3-D'

31: *Dead Zone; Amityville 3D* FX; *Exorcist* mechanical FX; *Pieces;* Matheson. $4.

32: Carpenter's *Christine;* Scorsese on Cronenberg; *Cujo* FX; Subotsky; John (*Living Dead*) Russo; *C.H.U.D.;* Herbert; Stan Winston. $4.


FANGORIA
THE KEEP

33: Maley's *Keep* monster; *Splatter; Strange Invaders* FX; Italian zombies; Ed French FX. $4.

34: The early Rick Baker; *Chainsaw's* Ed Neal; *Mutant (Night Shadows);* Argento; Berryman on *Hills Have Eyes 2;* Reardon & *Dreamscape; Firestarter.* $4.

35: Cannom/Shostrom/Lazzarini rock video makeup; King interview; *Children of the Corn;* Baker; Argento; *Firestarter* burnings. $4.

FANGORIA
'FRIDAY THE 13th: THE FINAL CHAPTER'

36: Savini and *F13—Final Chapter* FX; King; Baker; *Ghostbusters;* Karloff; *Firestarter;* Hammer's Roy Ward Baker $6

37: Dante on *Gremlins;* Dick Miller; Baker's best; Gene Simmons; John Amplas; *Hills Have Eyes 2;* Mark Shostrom FX; Suart Freeborn. $4.

FANGORIA
GREMLINS FX!

38: Dante; Walas *Gremlins* FX; Craven speaks; *F13* retrospective; *The Mutilator* gore; Freeborn; *Splatter University;* Jonathan (*LSOH*) Haze. $4.

39: The Shape vs. Leatherface & Jason; *Gremlins* FX; *Ghostbusters; "V"* FX; Freeborn; *Dreamscape.* $4.

FANGORIA
'RETURN OF THE LIVING DEAD'

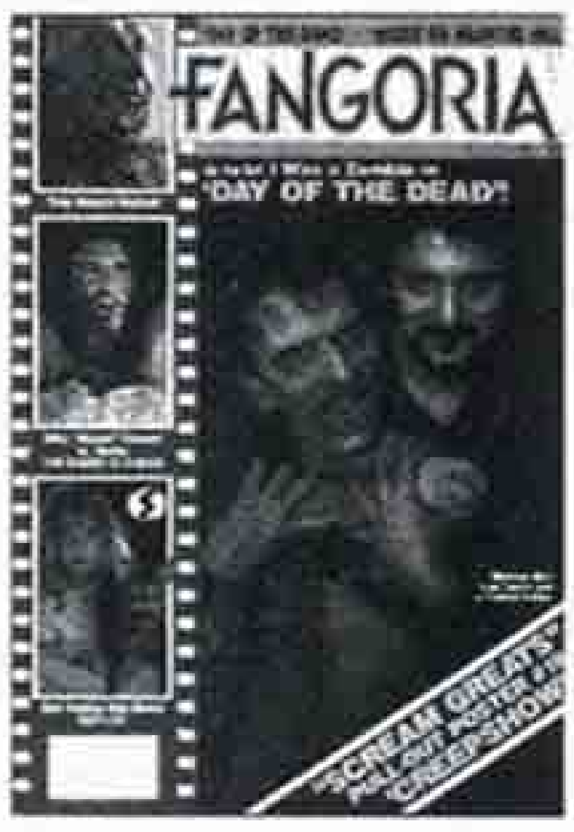
40: *Nightmare on Elm St.; Return of the Living Dead; Night of Comet;* Schwarzenegger on *Terminator;* Hammer vamps; Michael McDowell. $4.

41: Jim Cameron on *Terminator;* Chris Lee; *Ghostbusters* FX; *Darkside; C.H.U.D.* FX; *Creature;* Larry Buchanan. $4.

FANGORIA
'COMPANY OF WOLVES'

42: *Blood Simple;* King & Straub; Tucker's *Company of Wolves* FX; Mario Bava story; De Palma on *Body Double;* Chris Lee 2; Buechler. $4.

43: *Day of the Dead* set visit; King & Straub; *Cat's Eye & Silver Bullet;* John (*Brides of Blood*) Ashley; Rambaldi FX; Bava story 2. $4.


FANGORIA
'DAY OF THE DEAD'

ACK ISSUES BACK ISSUES BACK ISSUES

pounding, blood dripping, incredibly informative and educationally enlightening back issues.

44: *F13—A New Beginning*; creating Freddy Krueger; O'Bannon on *Return of the Living Dead*; *Company of Wolves*; Siodmak story; Jonathan Frid; John Saxon. $4.

45: *Elm Street's* Heather Langenkamp; *F13—Part 5* FX writer; Dean R. Koontz. $4.

FANGORIA
'LIFEFORCE'

46: Hooper on *Lifeforce*; *Day of the Dead's* Bub; *Night of the Living Dead* book excerpt; *Re-Animator* gore; Caroline Munro; zombies! $4.

47: *Day of the Dead* FX with Savini; *Fright Night*; *Lifeforce* FX; *Neon Maniacs*; Weaver retrospective with giant snails. $4.

48: King revisited; more *Fright Night* FX; Romero; *Supernatural's* zombies; *Silver Bullet* werewolves; ultimate *Day of the Dead* pix. $4.

FANGORIA
FREDDY'S REVENGE!

49: Argento's *Creepers*; more *Silver Bullet & Howling II* werewolves; *Toxic Avenger*; *Nightmare on Elm St. 2*; *Fright Night's* Chris Sarandon & FX; Bloch. $4.

50 Special 50th issue! *Elm Street* sequel; *Re-Animator's* bloody pix; Timpone interviews Angelo (*Freaks*) Rossitto; Savini as the Ripper. $4.

51: Steve Miner on *House*; *Darkside* FX; *Critters*; *Psycho III*; *Living Dead* FX; mutants and aliens; Clive Barker; Craven; Mary Woronov. $4.

52: John Carradine; *Demons*; Tony Perkins on *Psycho III*; Dennis Etchison; Savini in Fango video; *F/X's* skeleton crew; *Elm Street 2's* FX. $4.

53: *The Hitcher's* hell highway; *Underworld* FX; the other *April Fool's Day*; Jack Harris on *The Blob*; Romero's *Living Dead* remembered; Jason poster. $4.

54: *Poltergeist II*; *Maximum Overdrive*; *Creeps*; Ramsey Campbell; John Agar; *Critters* FX; Empire screenwriter; Freddie Francis. $4.

55: *Fly* set preview; *ALIENS*; *From Beyond*—first pix; *Psycho III*; Hooper on *Invaders from Mars & Chainsaw 2*; Buechler; Barker; Bates & Beswicke. $4.

56: *From Beyond* set visit; King on *Maximum Overdrive*; *Vamp*; Chris Lee; Savini on *Chainsaw 2*; *ALIENS*; Winston; Craven's *Deadly Friend*; Cronenberg on *The Fly*. $4.

57: Cronenberg's *The Fly*; *Texas Chainsaw 2* set visit; Craven on *Deadly Friend*; *F13—Part 6*; *Overdrive & ALIENS* FX. $4.

Leatherface & Norman Bates
FANGORIA
TEXAS CHAINSAW MASSACRE 2

58: Chris Walas & the FX of *The Fly*; writing *Chainsaw 2* David Lynch's *Blue Velvet*; Ken Foree on *Dawn* & *From Beyond*; Robert Englund on being Freddy; Stephen King retires! $4.

59: Stuart Gordon on *From Beyond*; *Darkside* preview; Thom Mathews (a.k.a. Tommy Jarvis) of *Jason Lives*; *Demons* FX; *Trick or Treat*; David Carradine; *Fly* poster. $4.

THE EXORCIST remembered
From pea soup to Dick Smith
FANGORIA
LITTLE SHOP OF HORRORS

60: *The Exorcist* remembered with Dick Smith, Linda Blair, William Blatty and others interviewed: Scream Queens Barbara (*Re-Animator*) Crampton. Linda (*Terminator*) Hamilton and Krysty (*Deadly Friend*) Swanson. Plus new *Little Shop of Horrors*. $4.

61: Exclusive *Rawhead Rex* preview; Dick Smith, teacher; Jeffrey Combs on *Re-Animator* & *From Beyond*; Sam Arkoff recalls his AIP days & Michael Carreras relives Hammer; Dick Miller update; more *Fly* stuff and Leatherface poster! $4.

62: *Nightmare on Elm St. 3*; *Evil Dead II*; special *Friday the 13th* salute; more Arkoff; the zombies march in *The Dead Next Door*; new Jason poster. $4.

WIN
FANGORIA
NIGHTMARE 3

63: The unrated joys of *Evil Dead II*; the lovely Nancy of *Nightmare 3*; Alan Parker on *Angel Heart*; Italian zombies; the fall of Hammer. $4.

64: Robert Englund's "Making *Nightmare 3*"; Raimi on *Evil Dead 2*; *NOTLD* remake; *From Beyond* FX; Savini as The Creep; Skipp & Spector. $4.

65: *Lost Boys* & *Predator* previews; *Nightmare 3* hero; Freddy poster; *Hellraiser* exclusive; Bruce ("Ash") Campbell; Romero protege. $4.

66: Special makeup FX issue, with Kevin (*Nightmare 3*) Yagher, Rob Bottin on *RoboCop*, *Hellraiser's* Bob Keen and Greg Cannom's *Lost Boys*; the unseen Argento (rare pix!); *The Monster Squad*. $4

67: *Hellraiser*; *Lost Boys* hero; *Evil Dead II* FX; Cushing talks; *Street Trash* gore; Larry Cohen; *The Believers*; John (*Fury*) Farris. $6.

68: Jason actors, pt. 1; Rick Baker; slasher beach party; *The Hidden*; *The Unholy*; *Lost Boys* poster; Cohen 2; *Vengeance, The Demon*. $4.

Jason, Freddy, Leatherface & Norman team up!
FANGORIA
LOST BOYS poster!
EXCLUSIVE!
Jason: The behind-the-mask story

69: Jason actors 2 & Jason poster; Carpenter's *Prince of Darkness*; *Brain Damage*; *Linnea Quigley*; Stan Winston's *Vengeance*; *Running Man*. $5.

70: *Werewolf*; *Vengeance, The Demon* FX; *F-13—The Series*; Gunnar ("Leatherface") Hansen tells all; *Living Dead II*; Anne Rice. $5.

71: *NOTLD* salute with REAL color pix! Uncle Bob on *Brain Damage*; Craven's *Serpent & the Rainbow*; *Dark Tower*; *Chainsaw Hookers*. $5.

72: Censored *Brain Damage* scenes; *Poltergeist III*; *Bad Dreams*; *NOTLD* cast remembers; *Maniac Cop*; *Howling* trilogy. $5.

73: *Dead Heat*; scream queen Jennifer Rubin; Englund's *976-EVIL*; '50s monsters remembered; *The Seventh Sign*; literary horrors. $5.

74: Exclusive *Friday the 13th, Part VII* interviews; the making of *Beetlejuice*; Will there be a *Re-Animator* sequel?; Hammer's Anthony Hinds; Michael (*ALIENS*) Biehn; *Critters 2*; Bob Keen. $5.

75: On set with *Phantasm II* and *Monkey Shines*; Making *Friday the 13th, Part VII*; Traci Lords is *Not of this Earth*; *Ghost Town*; *Hellbound: Hellraiser II*; *Child's Play*; Hammer days. $5.

76: Summer sequel spectacular: *Hellraiser II*, *Phantasm II*, *Fright Night 2* and *Nightmare on Elm Street 4*; Return of *The Blob*; Steve Johnson FX; George Romero interview; Fango convention. $5.

77: On set with *Nightmare on Elm Street 4*; Special Makeup FX issue: Tom Savini, the FX of *Fright Night 2* and *The Blob*; *Elvira, Mistress of the Dark*; *Halloween IV*; $5.

78: All aboard for *Hellbound: Hellraiser II*—in-depth Clive Barker interview; *Nightmare 4* FX—exclusive photos!; Carpenter on *They Live*; bloody *Waxwork*; *Blob* FX; *Dead Ringers*. $5.

Halloween movie countdown
FANGORIA
Clive Barker interview: A Matter of Splatter

79: On set with *Halloween 4*; *Nightmare 4* FX—the Roach Motel; Chris Sarandon on *Child's Play*, *Watchers* movie; Cronenberg talks; Tony Perkins interview; Ken Russell on *White Worm*. $5

80: On set with *The Fly II*; Exclusive interviews with Duane (*NOTLD*) Jones and Donald Pleasence; *I, Madman*; Steve Miner's *Warlock*; Elvira poster; *Hellraiser's* Ashley Laurence; Cronenberg; *F-13* TV. $5.

81: Special issue: Directing horror, with Chris (*Fly II*) Walas, Tom (*Life on the Edge*) Burman, Sean (*Deepstar Six*) Cunningham and others; superbloody previews of *Horror Show*, *Toxic Avenger II*; on set with *Pet Sematary*, *Monsters* and *Freddy's Nightmares*. $5.

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By DOUG DREXLER

My Demon Lover

How to Make a MONSTER

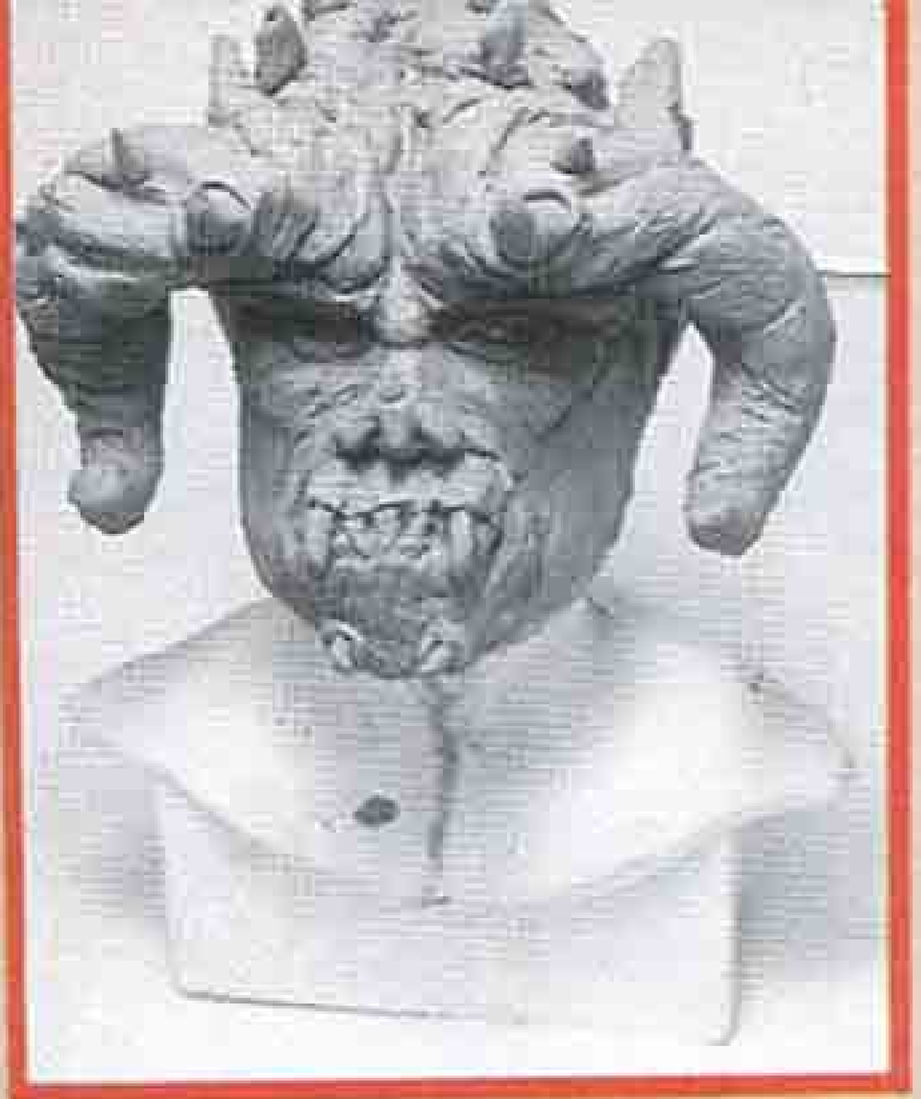
How this creature got its nickname Pee-wee we'll never know, but here's how the FX masters brought him to life.

I remember first starting out, discovering Richard Corson's *Stage Makeup* and within its volume, photos of Dick Smith assembling his historic *Little Big Man* makeup. I breathlessly savored every dot of every photo. Man, I hijacked an opaque projector and blew those pictures up to mural size. I was looking for labels! Studying those photographs and pondering Dick's technique was exciting.

We'd like to present—in the same spirit as that classic Smithian pictorial—a photo journal of our own.

1: Not too long ago, John Caglione and I worked on an obscure little film called *My Demon Lover*. Not exactly *Gone With the Wind*, but it did allow us to give flight to imagination and design some far-out critters. Our favorite, hands down, was the Pee-wee demon: 14 pieces of untamed rubber comin' at ya, no mere bag of shells. How do you make a monster like that? Where do you begin?

All Photos: Copyright Caglione & Drexler



2: Well, speaking for ourselves, at the outset of each job we set aside a week or two just to brainstorm and play with concepts. *My Demon Lover* presented some fertile soil, and we planted a few special seeds which we lovingly cultivated. Early on, we settled the direction of our design ethic.

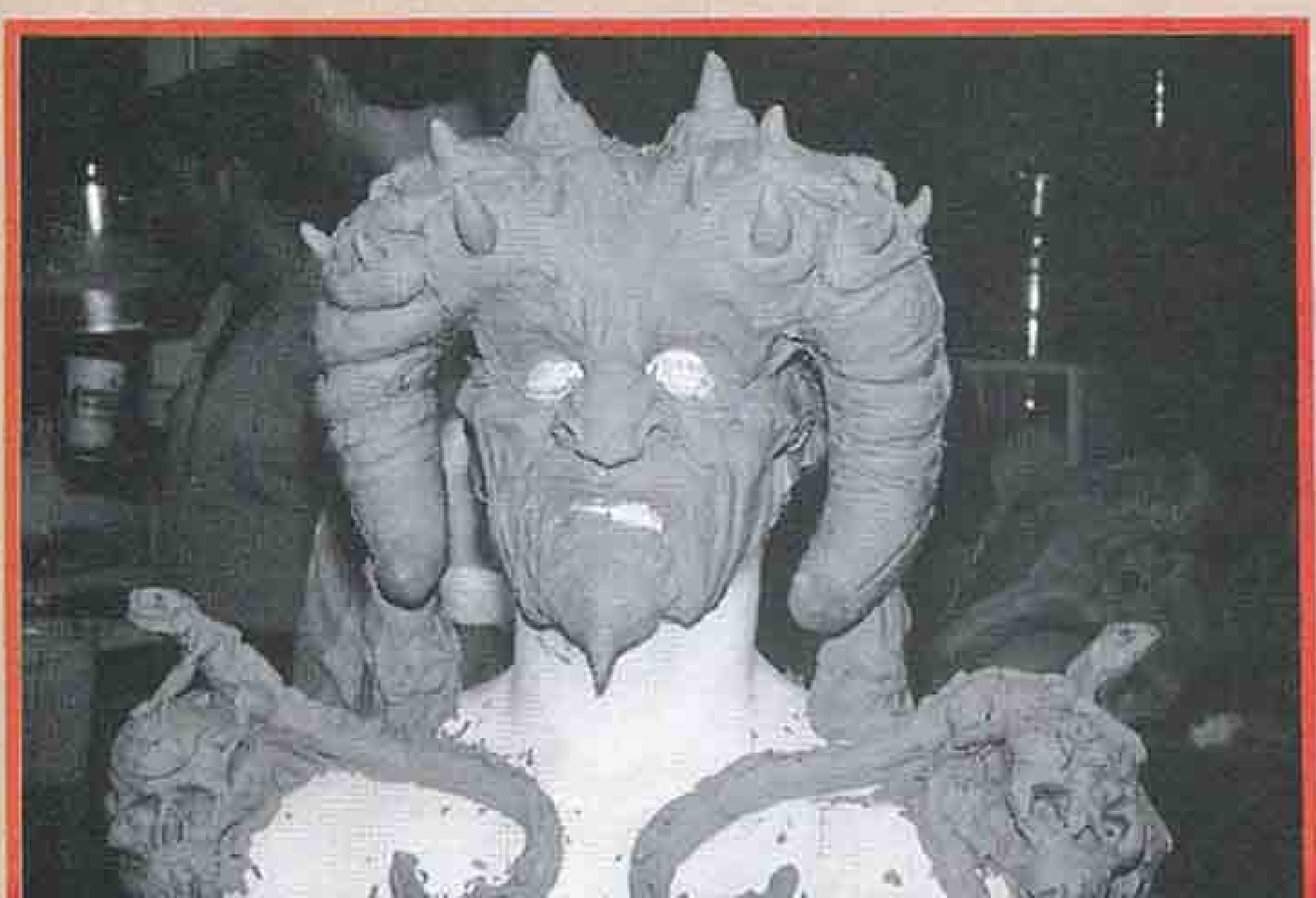
Keeping in mind that *My Demon Lover* was a comedy genre spoof, the thrust of our designs would reflect this. While it was our intention that Pee-wee not be outrightly laughable, we did feel there should be an undercurrent of fun about him. It was equally important that he be frightening.

Pee-wee is a man who loves his job and revels in his evil, in contrast to Scott Valentine's character Kaz, who is suffering a curse. Since Pee-wee is a demonic shape-shifter and obviously in control, we felt he deserved an elegant, decorative quality. Pee-wee is literally a self-made man, unlike Kaz, who is sort of an unmade man. Kaz is ugly for ugly's sake; Pee-wee is not ugly, he is fearsome.

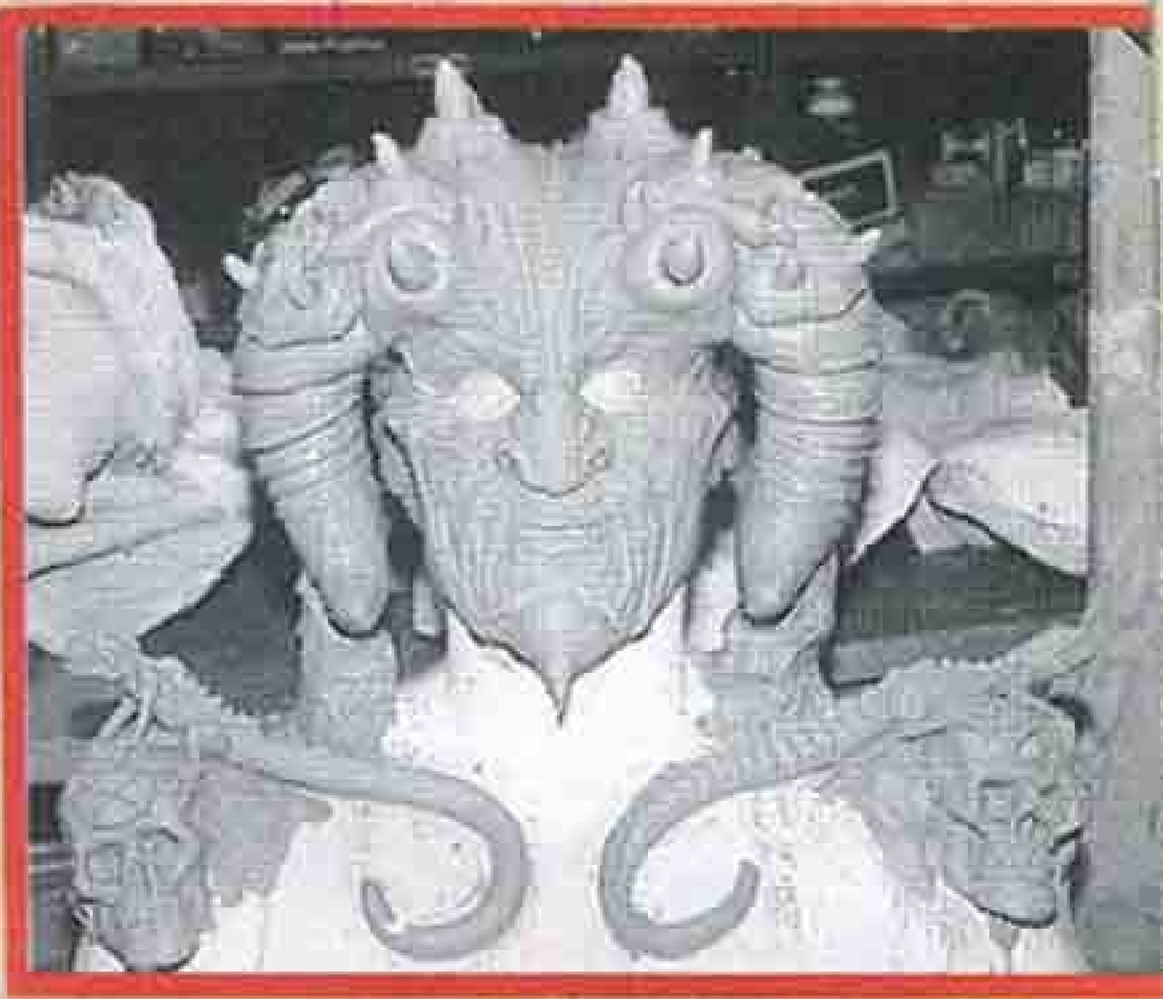
Photo 2 represents but one of many ideas for Pee-wee, this maquette coming closest to his final concept.

3: OK, so John's excited. "No prisoners!" he cries, attacking the clay with unbridled fury. He concentrates on the folds of the face, while I become obsessed with fashioning the demonic headdress and snazzy lizard epaulets.

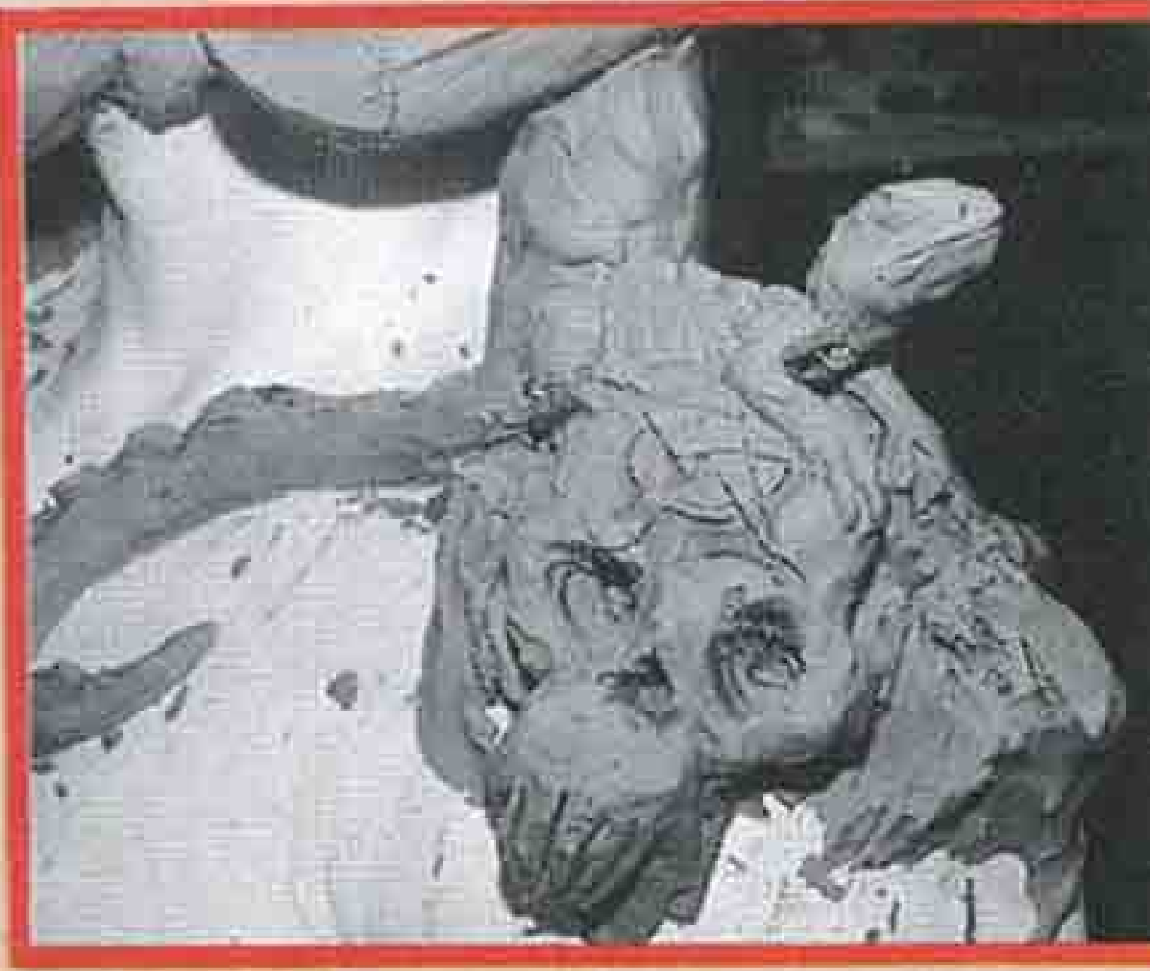
4: Now we're getting somewhere. Everything is blocked out, and the fun begins! Since we have established Pee-wee's prosthetic girth, we are free to go ahead and refine. We polish with impunity!

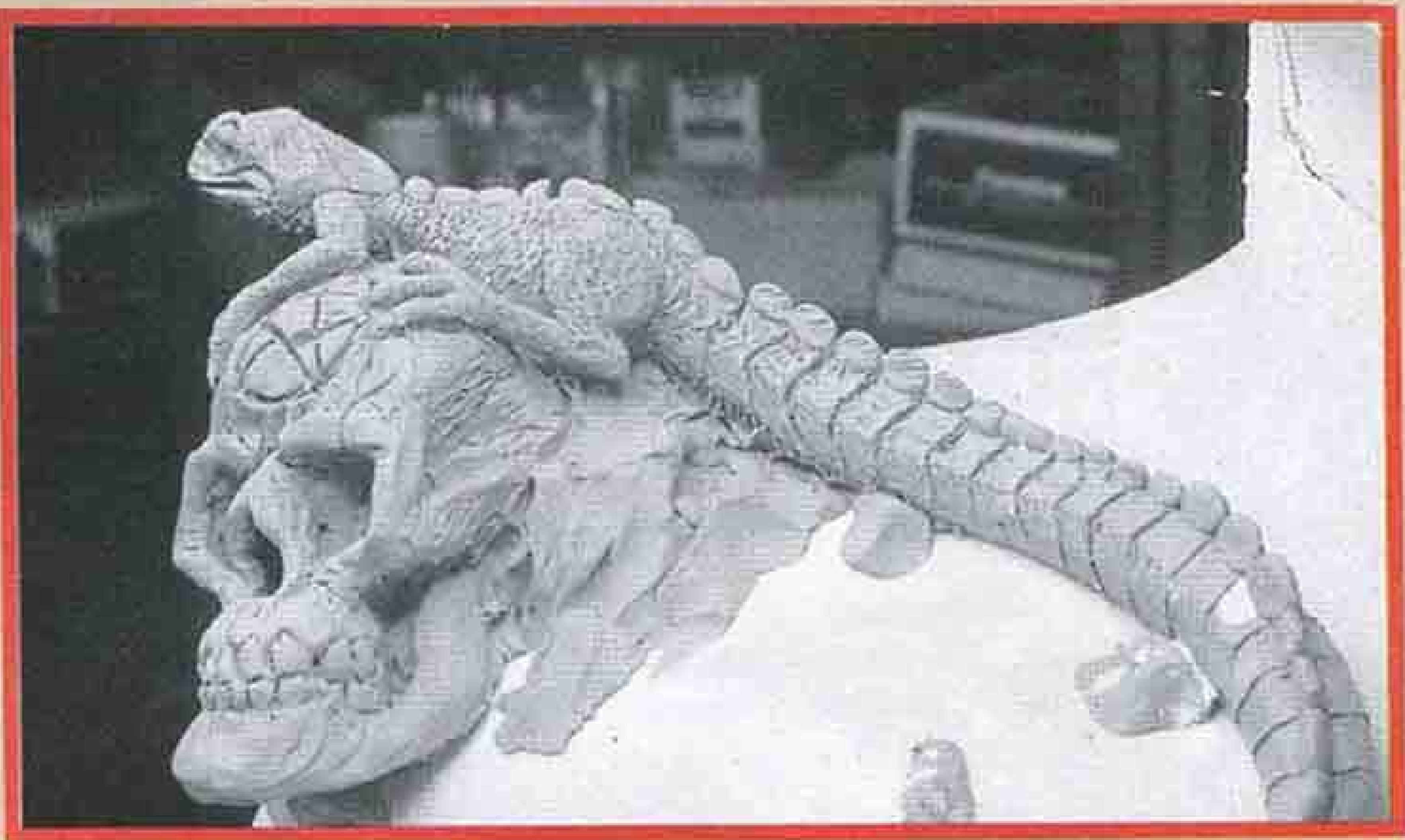


5: Before and after. Just like turning the focusing ring on a camera, ain't it? By now the sculpture might just as well be made of stone, for we are at the point of no return. The clay is ready to commit to Ultracal.



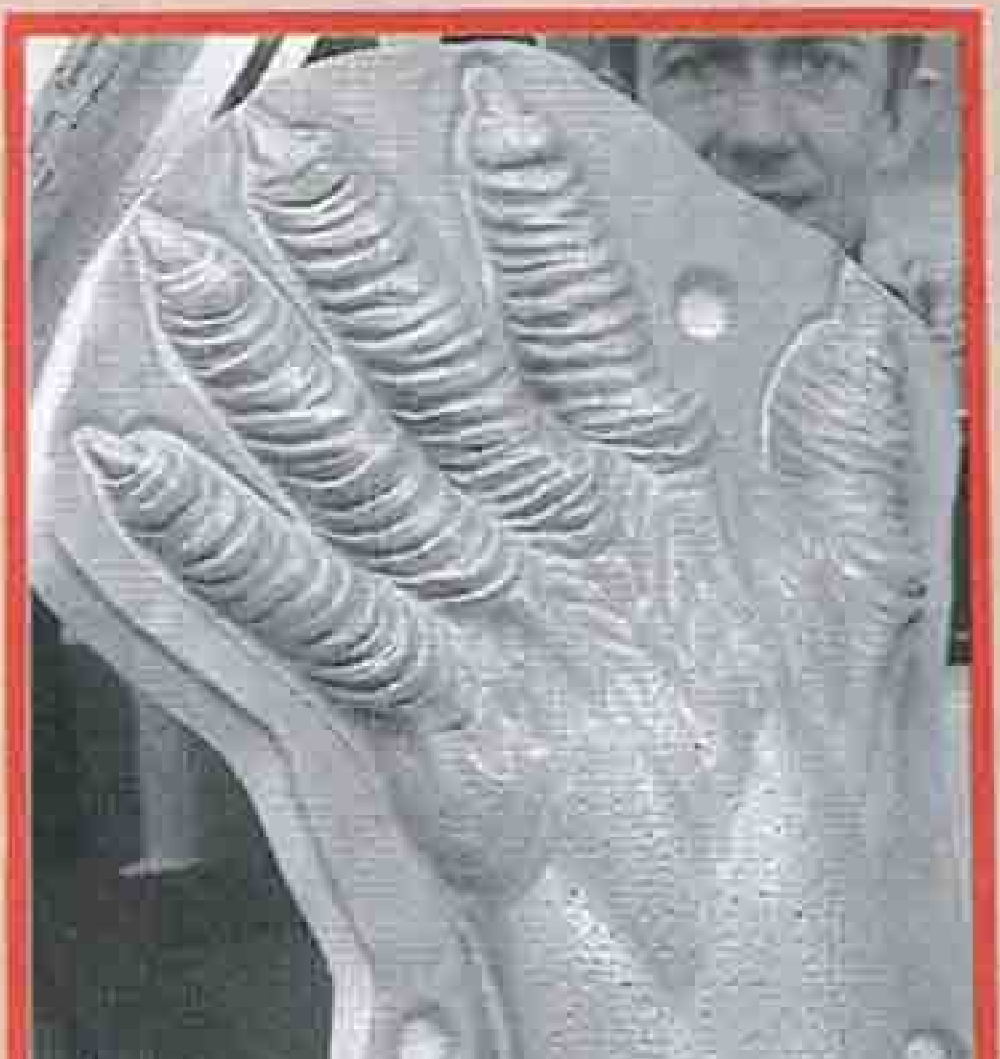
6: Since you loved that before-and-after gag so much, we figured a double dose could do nothing but good! Let's turn the ol' focusing ring one more time and thrill again to the concept of before...





7: ...and after! Although Pee-wee's epaulets were rather convoluted, we opted to keep the mold a simple two-piece job in order to speed things up. This decision would indeed make filling those suckers an adventure in creative foam injection.

At this point, the epaulets will be lifted off the Hydrocal positive and seated onto an Ultracal replica of Pee-wee's delts.

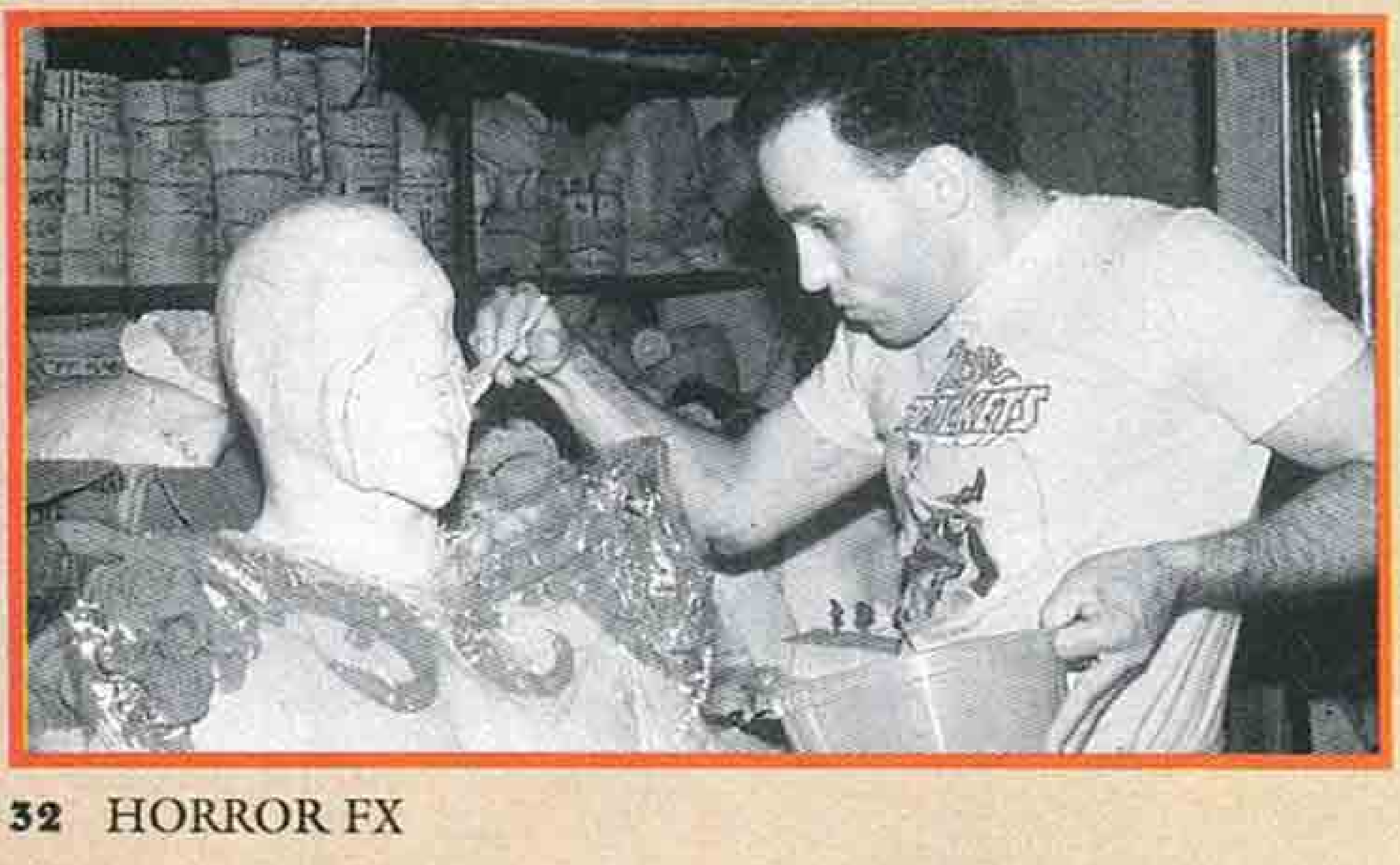


8: Jovial John Caglione, finished with Pee-wee's fearful countenance, moved onto modeling the monster's digits. Sculpted directly onto an Ultracal positive, they were envisioned by John as electrodes capable of discharging bolts of energy with deadly accuracy. We would embellish this idea by gilding the ringlets in metallic gold.

9: Having given Pee-wee a hand, John had a leg up on things. Therefore, it was only natural that his next sculpture would foot the bill nicely. Completed, a three-piece Ultracal negative was thrown, with the foot/core floating within. Its only contact with the negative was the mold's cutting edge, and keys which fall across the core's ankle.

10: Behold the brassy notes of Pee-wee's horn section. As with most complicated makeups, the sculpture must be divided up and placed onto smaller Ultracal positives. In return, you get better-fitting foam latex pieces. Remember, the larger the piece, the greater the shrinkage. Furthermore, sectioning these things simplifies foam injection and provides for a better blending edge.

11: So whattaya do? You go back to the life cast and fabricate some negative snap molds of the big fella's features in white Hydrocal. You need an eye for undercuts when making these babies, because you are pouring two rigid materials against one another—if caution is not exercised, even the dinner bell won't get 'em apart! From these Hydrocal negatives of Pee-wee's face come brand-new Ultracal positives onto which the sectioned clay pieces will be seated.

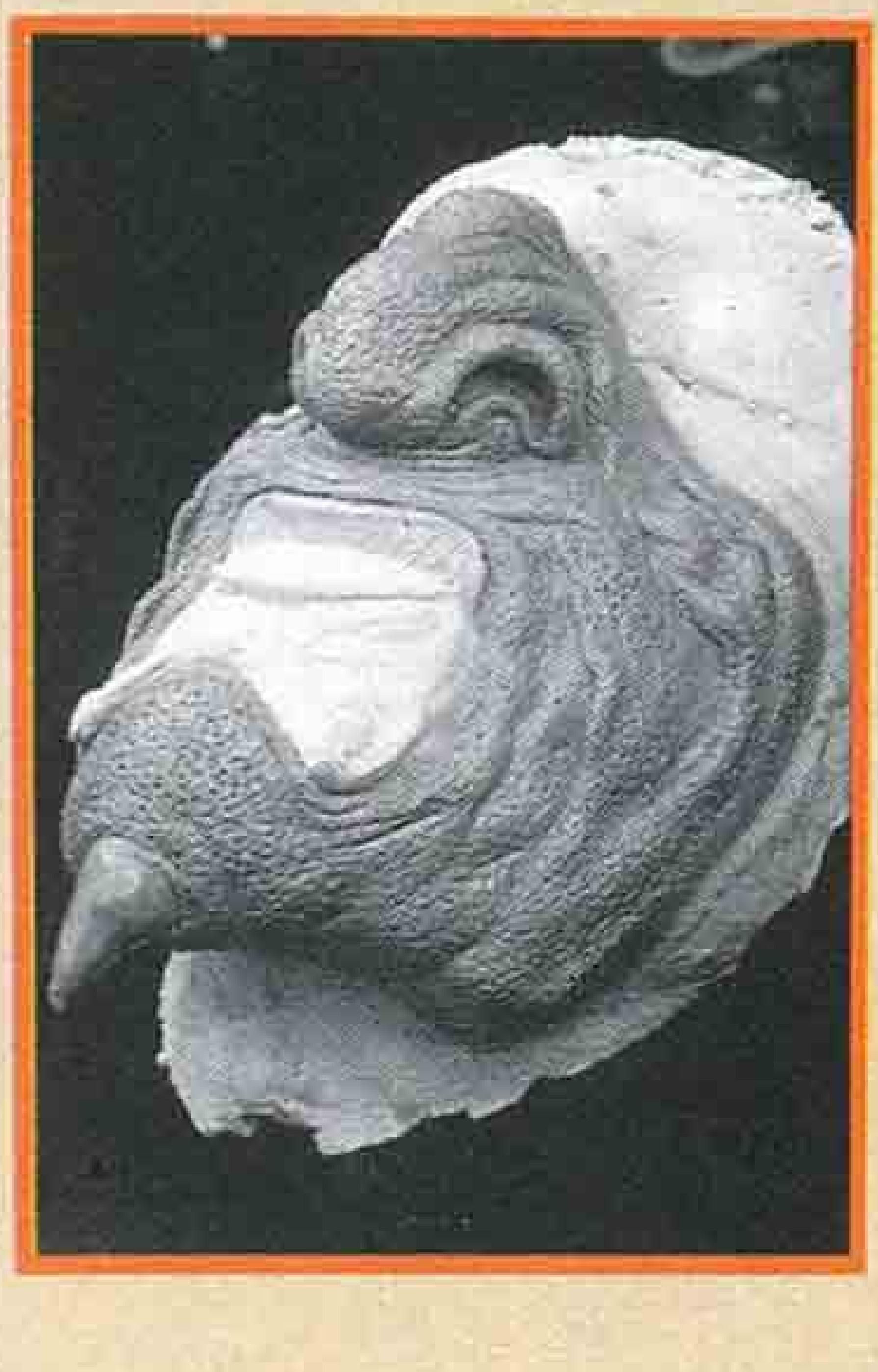


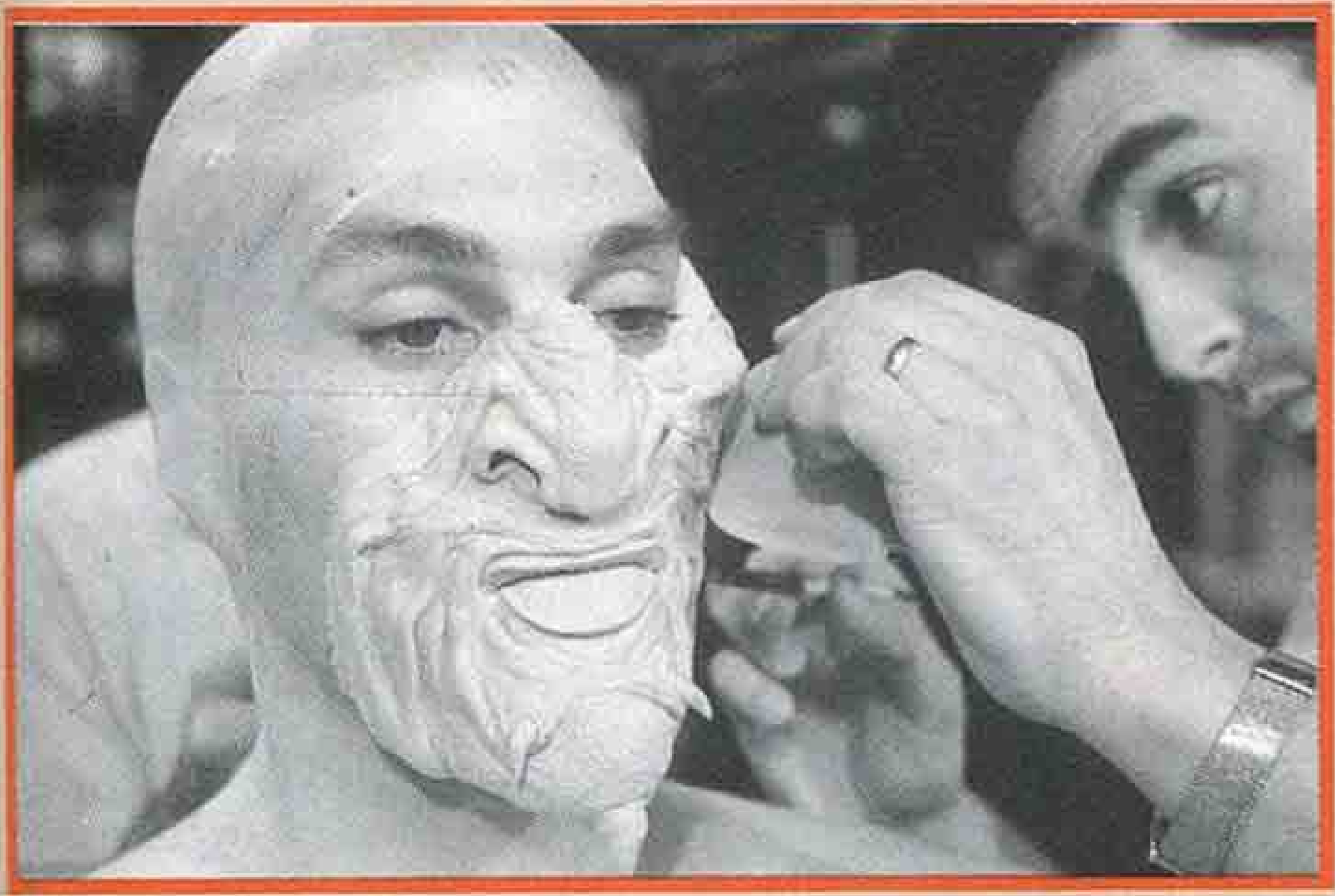
12: Aha! Observe the courageous makeup artist finalize the transplant of Pee-wee's horn section onto its very own Ultracal positive. This portion of the sculpture could have been further broken down to facilitate foam latex injection—but *noooooo*! Filling the twists and contortions of this thing would later prove to make grown men cry. Ultimately, we had to fill the mold in sections, allowing each to set before moving onto the next. By God, we would prevail!

13: Oooooh! A beauty shot of John's facial work steps up to take its place. (Appy polly loggies to you *Nightmare* fans out there, but Freddy is a wimp, man!) Let's illustrate another section mold, OK? We're gonna cut this baby up and transfer it to a custom Ultracal positive...

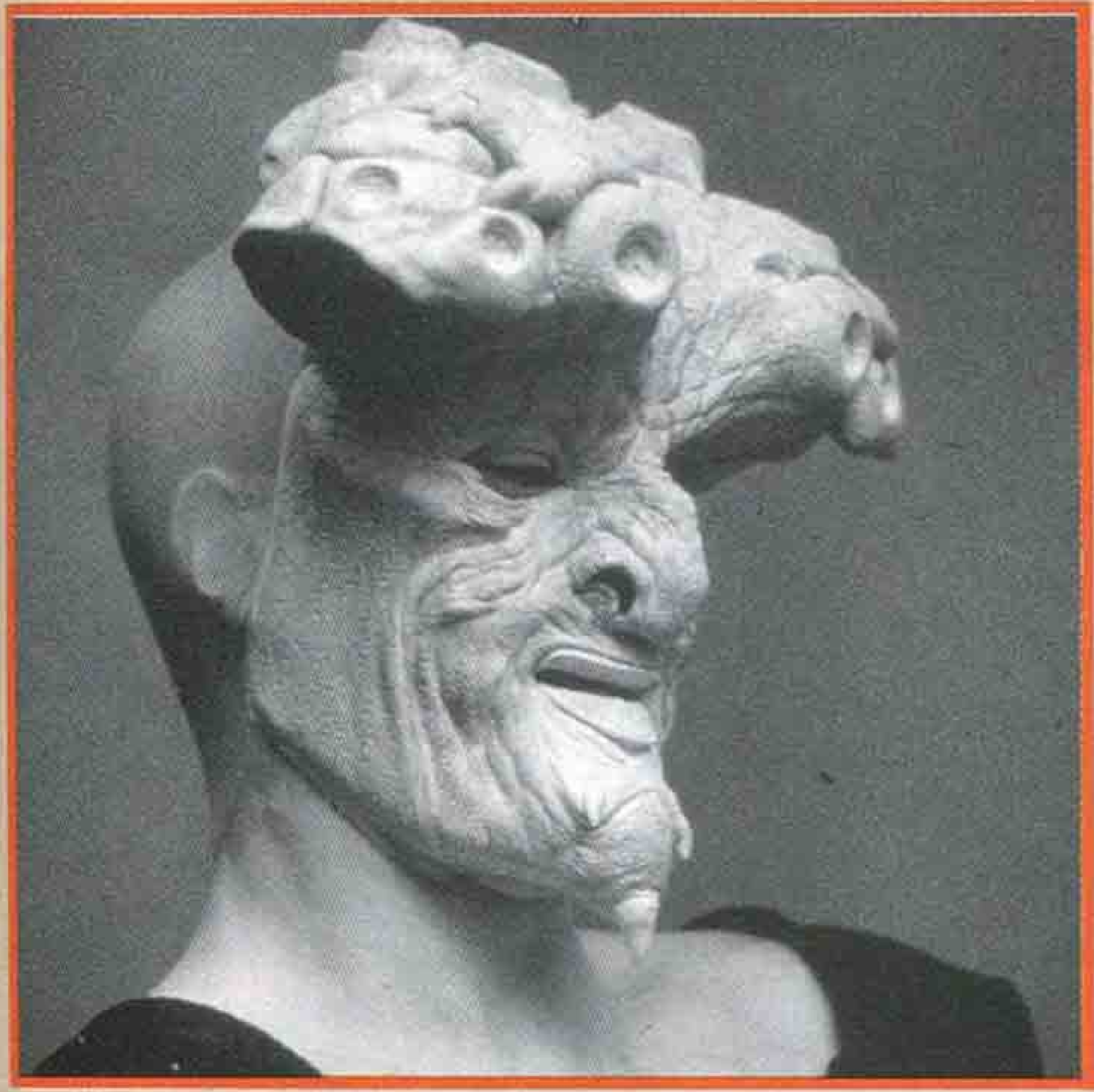
> Since Pee-wee is a demonic shape-shifter and obviously in control, he deserved an elegant decorative quality.

14: ...and here it is. That gray area surrounding the mouth is part of the Ultracal. For a better fit, we sectioned the lips into still smaller molds and cast them as intrinsic parts of the facial positive seen here. In this way, the facial appliance would be applied following and blending up onto the lips, assuring the perfect integration and a better fit around the critical mouth area.



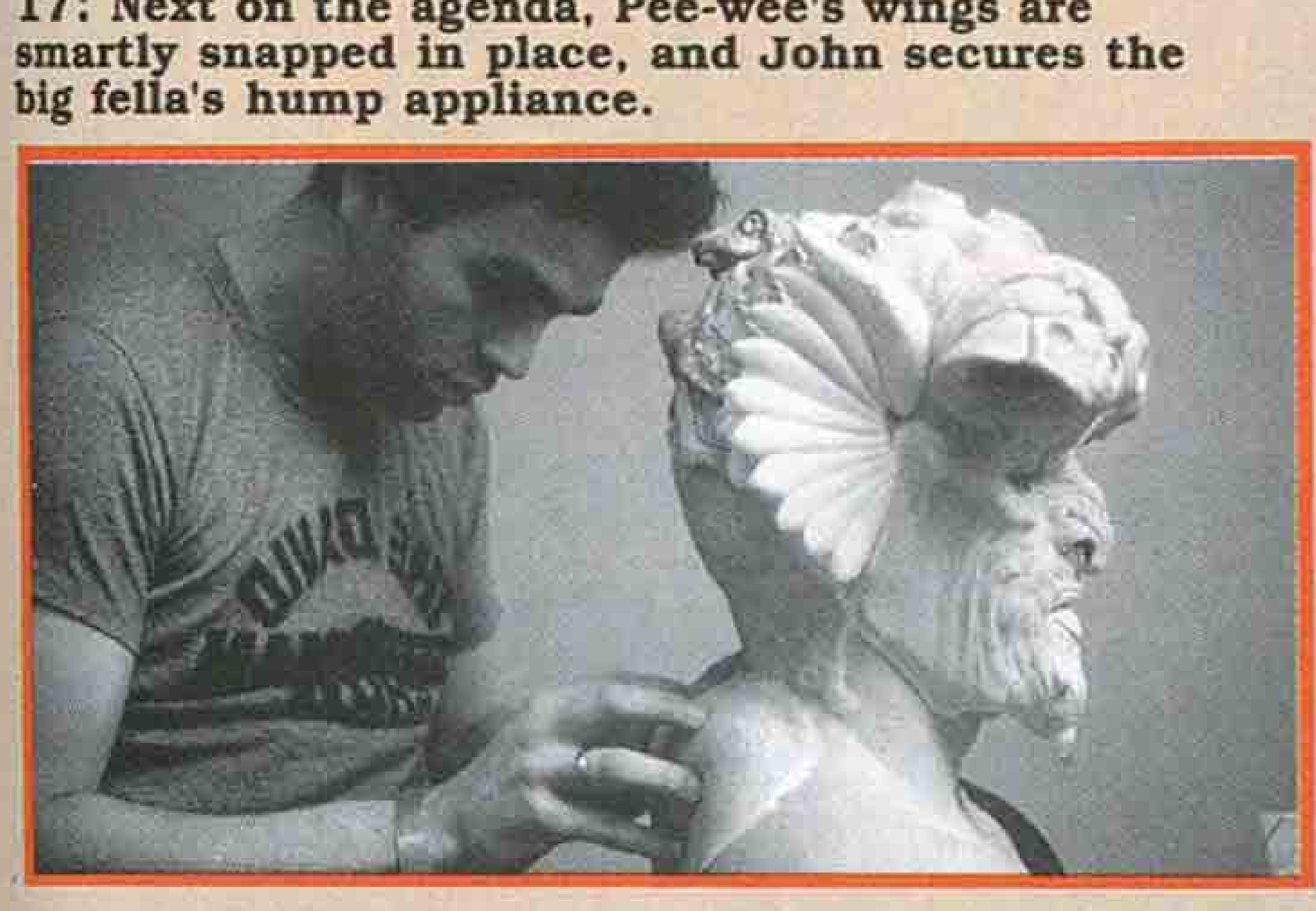


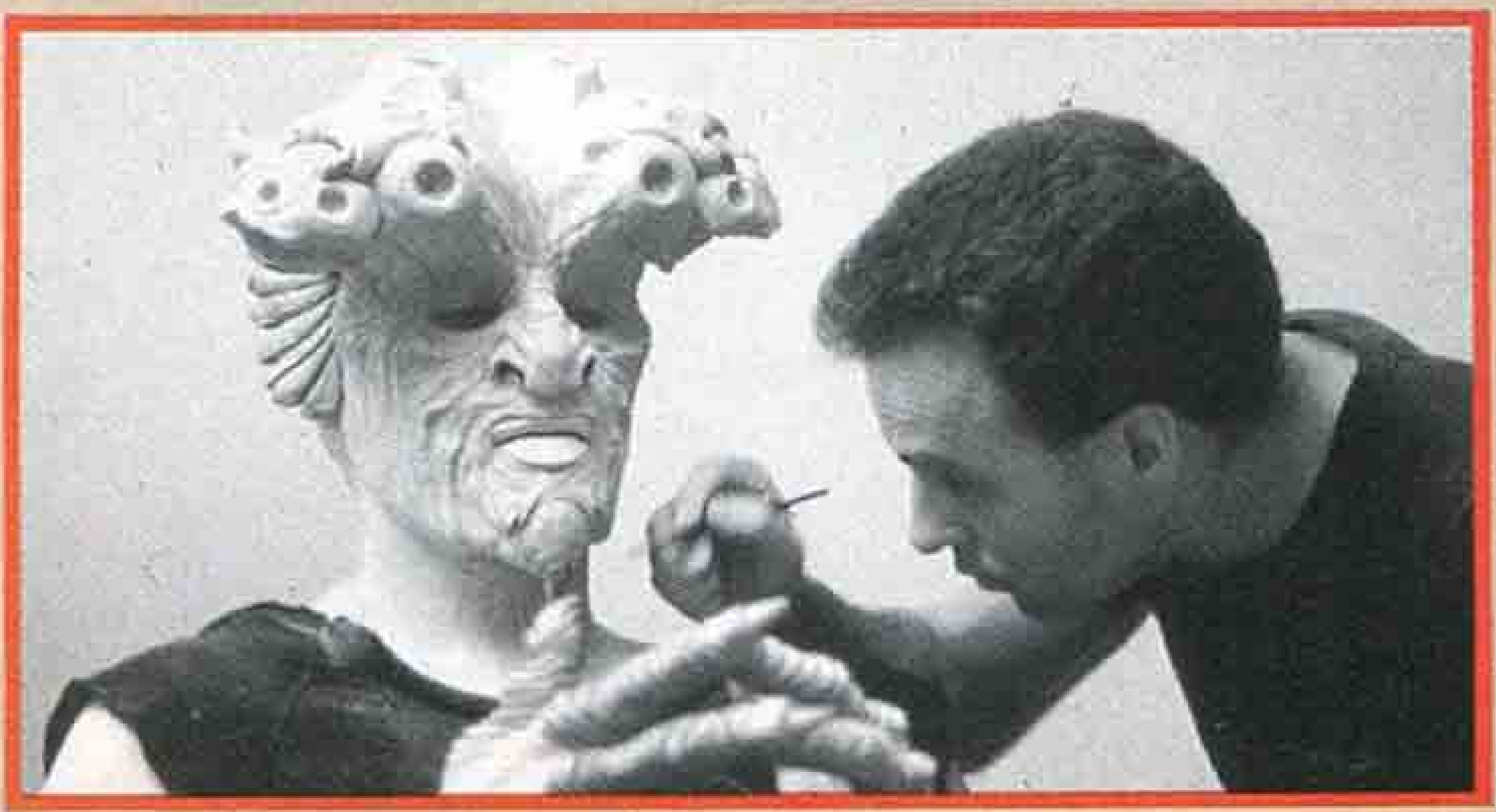
15: Just like we told you, this shot illustrates the lips and facial piece planted on the host human. John, with a little dynamic digital dexterity, finesses a cheek appliance. (*Awright, John*!)



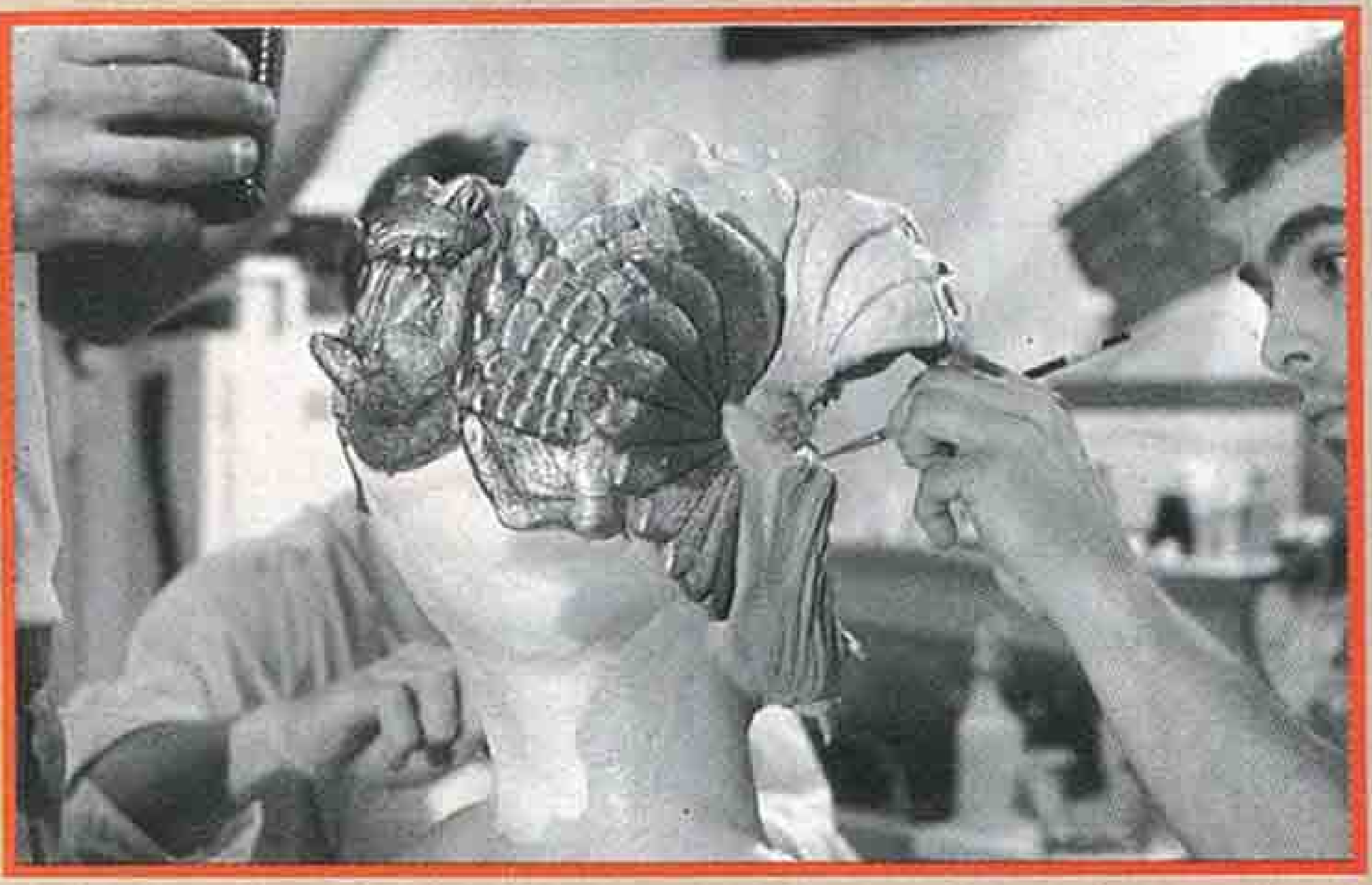
16: Golly, lookit dat! Must be only a half moon tonight. Add the horn section, a little paint, and everything is copacetic. Can you believe that a grown man would allow us to glue a living room sofa to his face?

17: Next on the agenda, Pee-wee's wings are smartly snapped in place, and John secures the big fella's hump appliance.

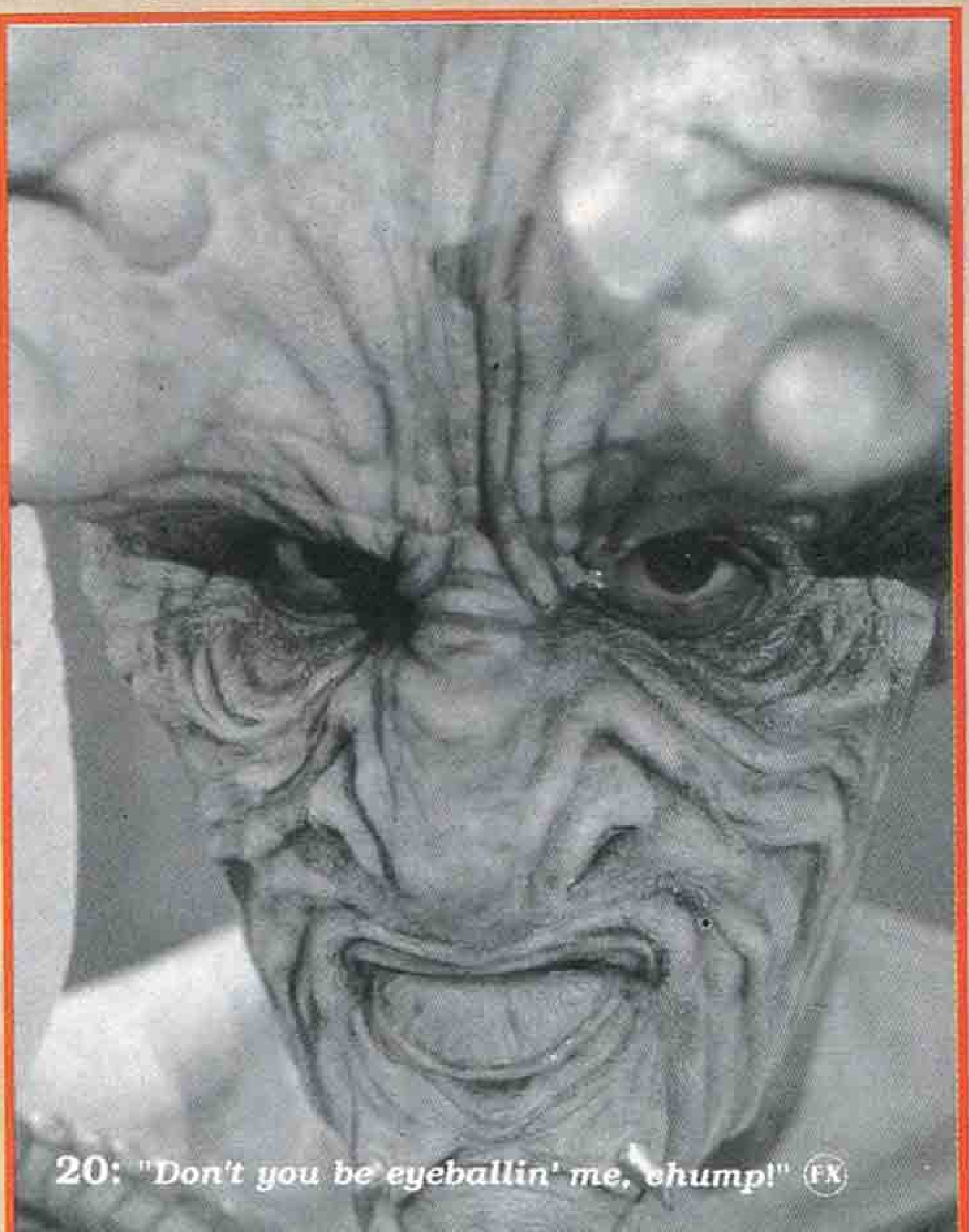




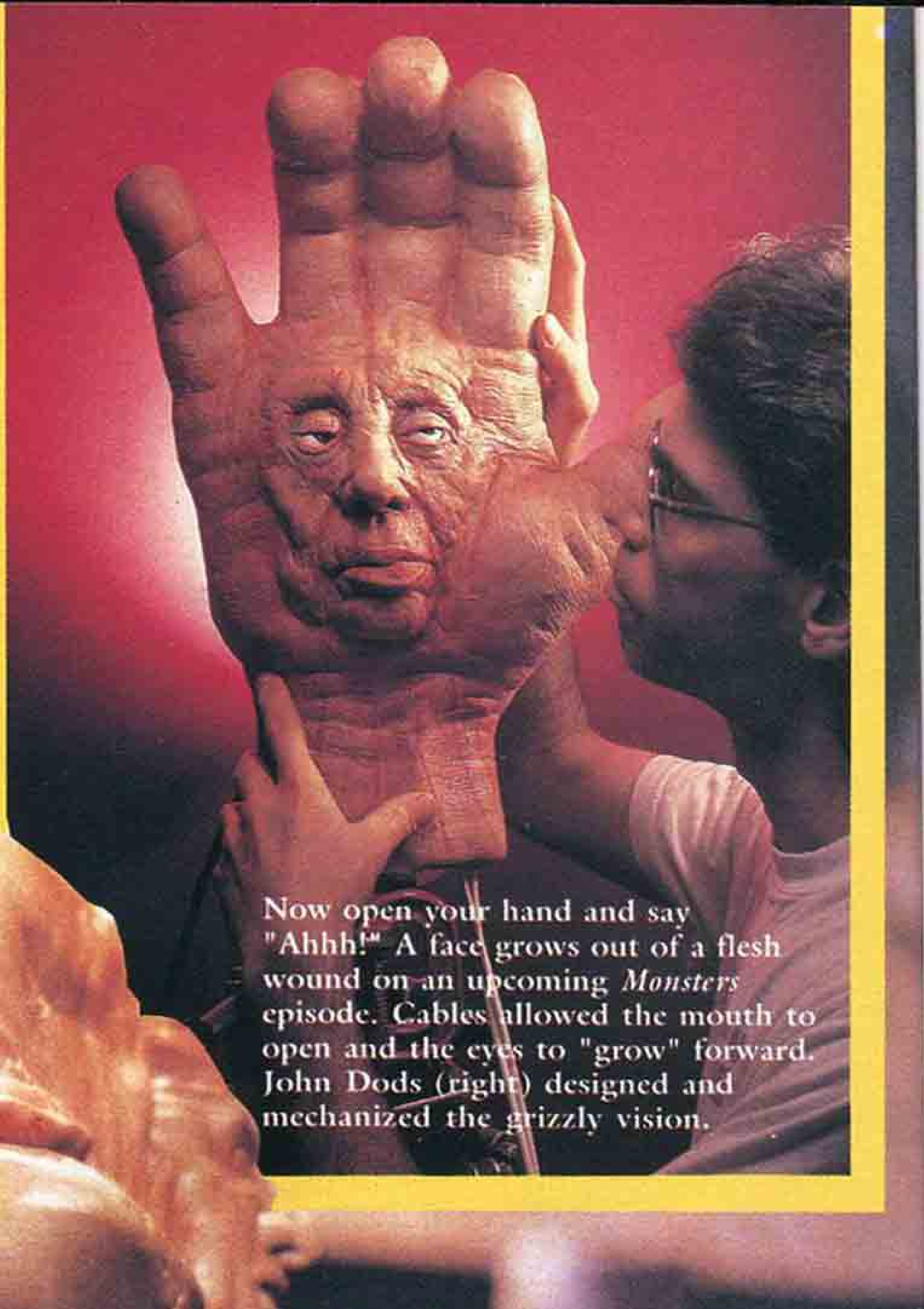
18: Doug gets into the act and discovers that a little dab'll do ya. Most importantly, note the emplacement of Pee-wee's hand appliances. (Here is the church and here is the steeple, open the doors and out come the people.)



19: *Pastafazoola*! I've heard of gilding the lily, but gilding the *monster*? That kooky gingerbread enhanced Pee-wee's high opinion of himself, and with golden epaulets in place, the guy would have made a grand doorman at the Hades Hilton!



20: *"Don't you be eyeballin' me, chump!"*



Now open your hand and say "Ahhh!" A face grows out of a flesh wound on an upcoming *Monsters* episode. Cables allowed the mouth to open and the eyes to "grow" forward. John Dods (right) designed and mechanized the grizzly vision.

Two cable-controlled heads object to an actor's cheap wardrobe in *Monsters.*

Cable-Controlled Creatures

By JOHN DODS

Low tech comes of age. Mastering the basics of cable-controlled mechanicals is a matter of pulling the right strings.

Low tech has arrived. Here it is: a hot, new technology that doesn't need a computer for its operation, or demand a study of engineering to make its workings clear. Amid the hi-tech dazzle of today's multimillion dollar FX superepics, moves a new generation of lifelike monsters that are operated by cables and springs. They are controlled by new versions of a device that has long been known to mechanics as a push-pull assembly. It is neither pneumatic nor electronic, but a simple mechanical device that is no more complicated than a photographer's cable release.

Push-pull assemblies. Gremlins couldn't breakdance without them, Rick Baker's apes couldn't purse their lips and Yoda couldn't blink. E.T. couldn't speak without the thin-steel lines that pull on the rubber faces and push against the inner workings of these modern monsters, making the illusion of life possible.

A push-pull assembly is nothing but a wire or cable inside a plastic tube or cylindrical metal housing. The cable is usually controlled by human operators who pull on the cables. The cables return to their original position because of the operator's push, the action of a spring, or the natural elastic pull of the latex or foam rubber to which the cable is attached. When the rubber's natural spring action is adequate to pull the control lines back to their original positions, then plastic Dacron line may be used instead of wire or cable and often can be rigged more quickly.

CABLE BASICS

Cable is usually available in galvanized or stainless steel. Galvanized steel is zinc-coated to protect it from rusting. If this coating is filed or scraped off, the cable will become susceptible to rust. Stainless steel won't rust but it costs more.

The greater the number of wires in a cable, the more flexible it will be. "Strand" construction is two or more wires laid together. "Cable" construction is two or more strands laid together. Cable constructions are more flexible (though they have less resistance to abrasion). Fewer cable wires will result in lower cost but less flexibility.

How flexible do cables need to be? *Cable control functions always work better when the cables are perfectly straight.* Don't waste money on costly flexible cables if you're able to keep them straight during operation. But it's often not practical to operate a mechanical this way on a film set.

The FX mechanic often needs a cable flexible enough to navigate the curves and turns of a control system pushed into the limited space situation that is often the reality of life on a film set. A cable designated, say, "3 by 7" is moderately flexible and comprised of three strands with each strand having seven wires in it. A cable labeled "7 by 19" is very flexible (and very strong) and made up of seven strands, with each having 19 wires in it. A cable that is not very flexible has two advantages: It will cost less than a flexible cable, and it will allow you to control the rubber to which it is attached by pushing as well as pulling. The problem of getting rubber back into its original position *may* be solved through the use of a stiff cable.

Cable will stretch. Two kinds of stretches may occur. Elastic stretch is the actual elongation of the cable's strand wires caused by the application of a load. The other is constructional stretch. When the strands of cables are made, there are small gaps between the wires and strands. The initial-pull application causes wires and strands to seat properly, and a slight elongation of the cable occurs. The longer the cable is the more it is going to stretch.

CUTTING CABLE

When cutting cable to the desired length, it is essential to obtain a clean cut with an unfrayed end or the cable may not fit into the housing. A professional cable cutter will make a clean trim and is a worthy investment. These cutters sell for around $35 and up (from Sava Industries). Ordinary wire cutters do not work as well but might suffice. To help prevent a frayed cable end, hold the cable area to be cut over an open flame for about one minute. This will remove some tension from the metal.

LOST MOTION

If there is too much empty space inside the cable housing once the cable has been inserted, an effect known as "lost motion" can be observed. When the lost-motion effect occurs, you get less cable out of one end of the housing than you are pushing into the other end. This is caused by the cable moving from the inside to the outside bends within the housing as the cable is pulled or pushed. Lost motion is minimized by having the cable fill most of the space within the housing and by keeping the cables as straight as possible; lost motion only occurs when there are bends in the cable housing.

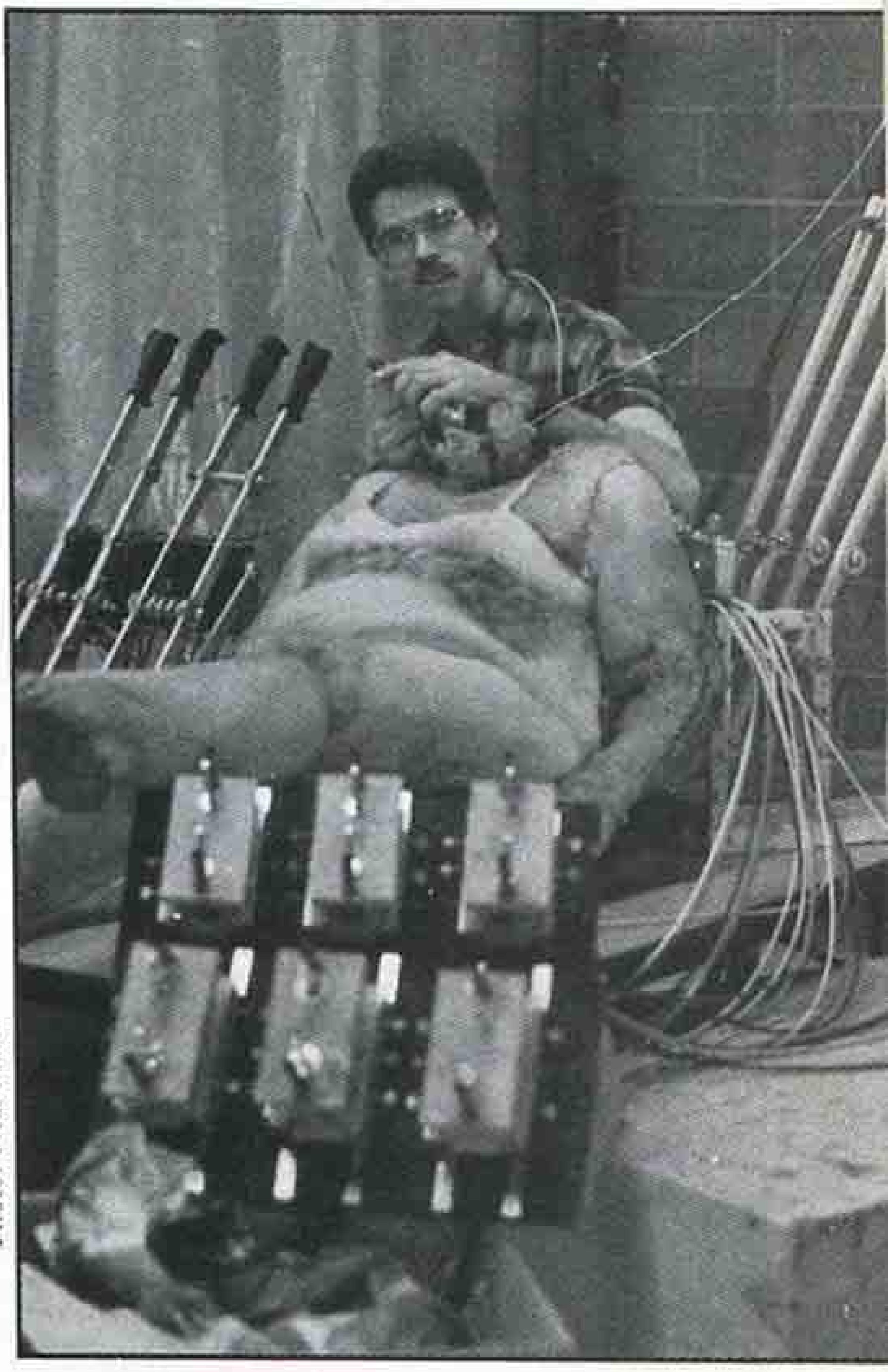


Photo: Neal Martz

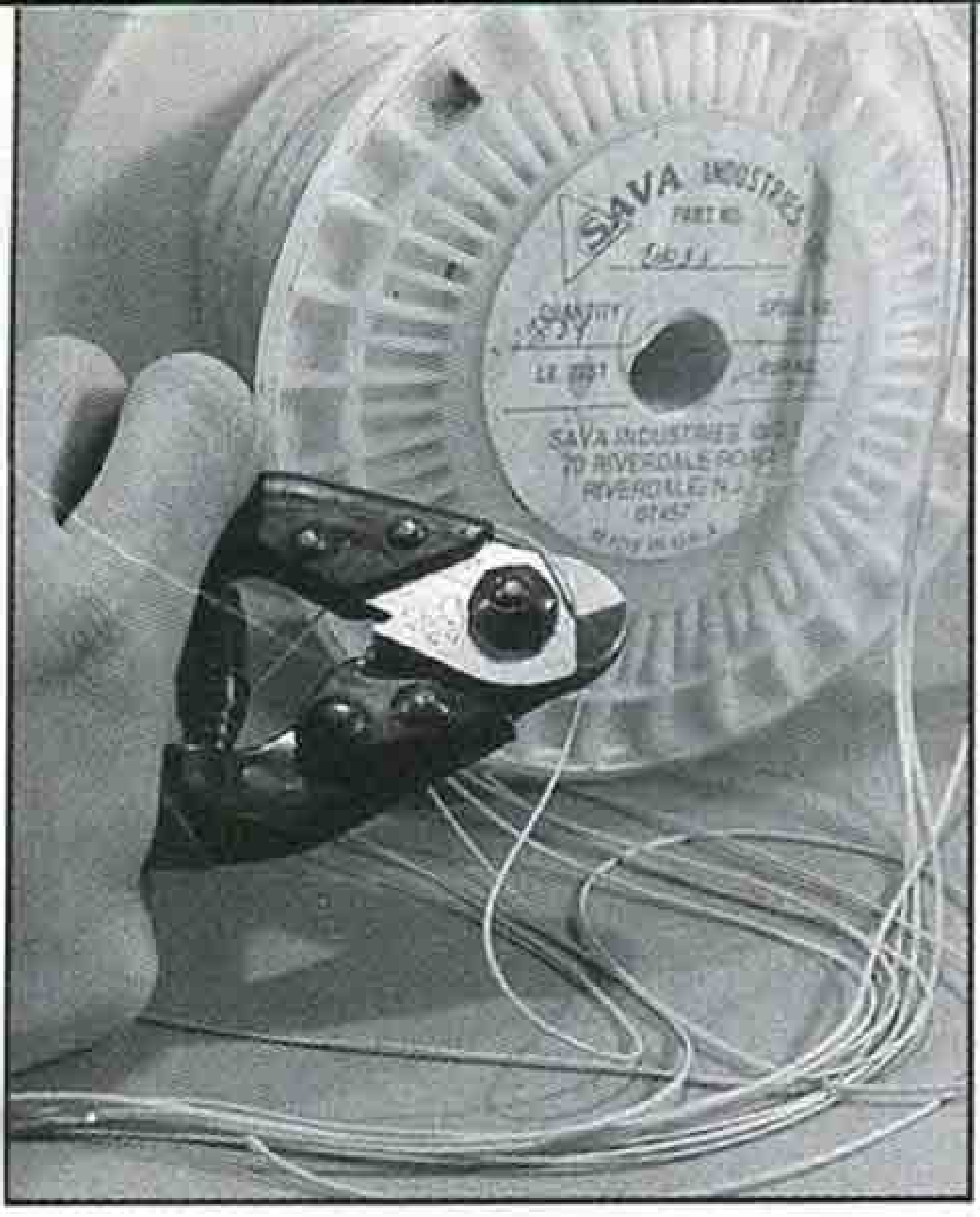
Author John Dods, surrounded by a tangle of cables and control units that he built to operate a headless body in *My Demon Lover.*

FRICTION

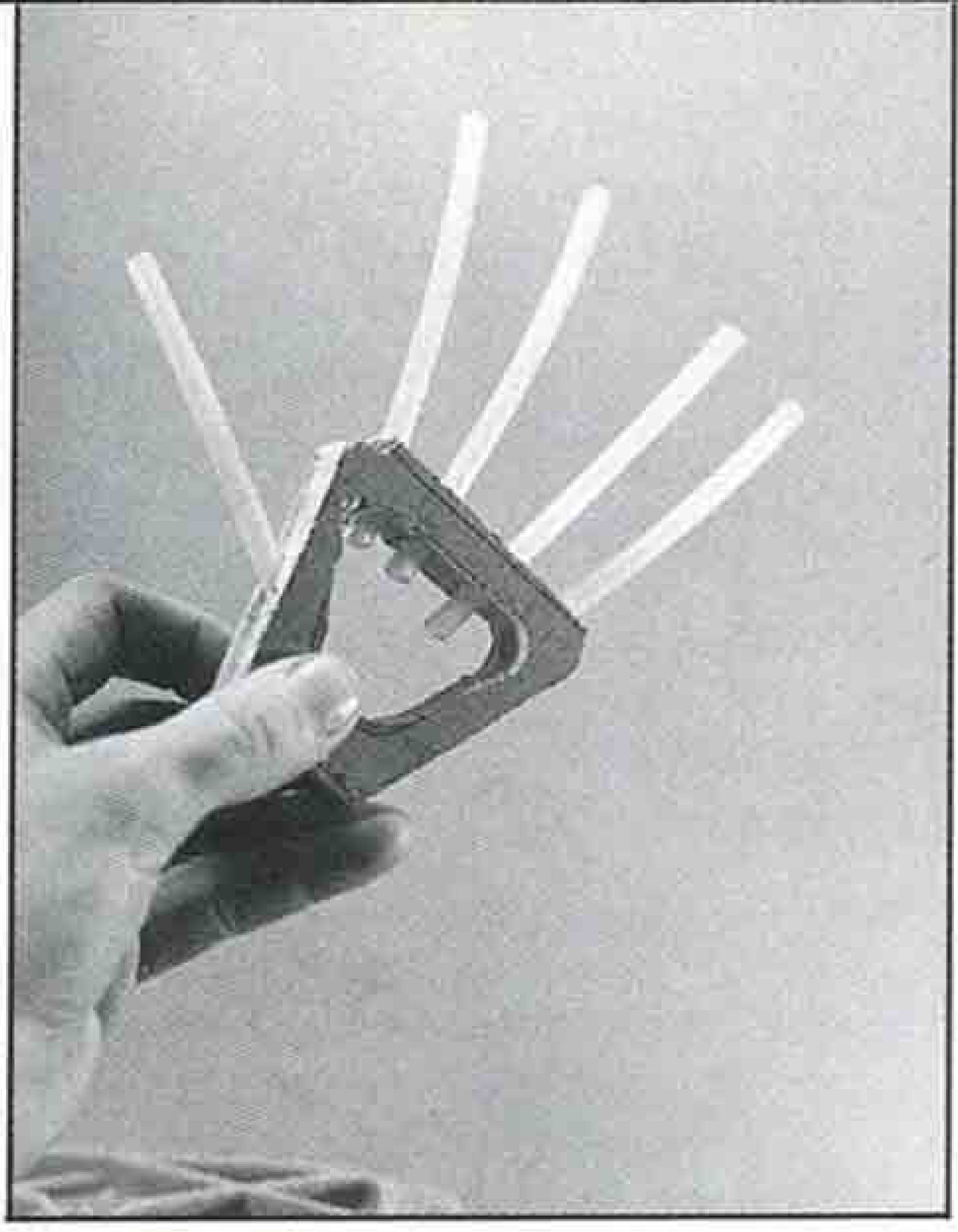
Friction makes it hard to move the cable inside the housing. The ideal cable-control system is one in which the cable moves easily and smoothly. If the cable is rubbing against the cable housing's interior, the resulting friction will impede movement. A perfectly-straight cable will minimize friction. A teflon coating on the cable or inside the housing will reduce friction. The longer the cable, the greater the friction. A sharp bend in the cable housing will push the cable against the housing and impede movement. So friction is minimized by keeping the cables as short and straight as the situation allows and by using Teflon either on the cable or inside the housing.

DACRON LINE

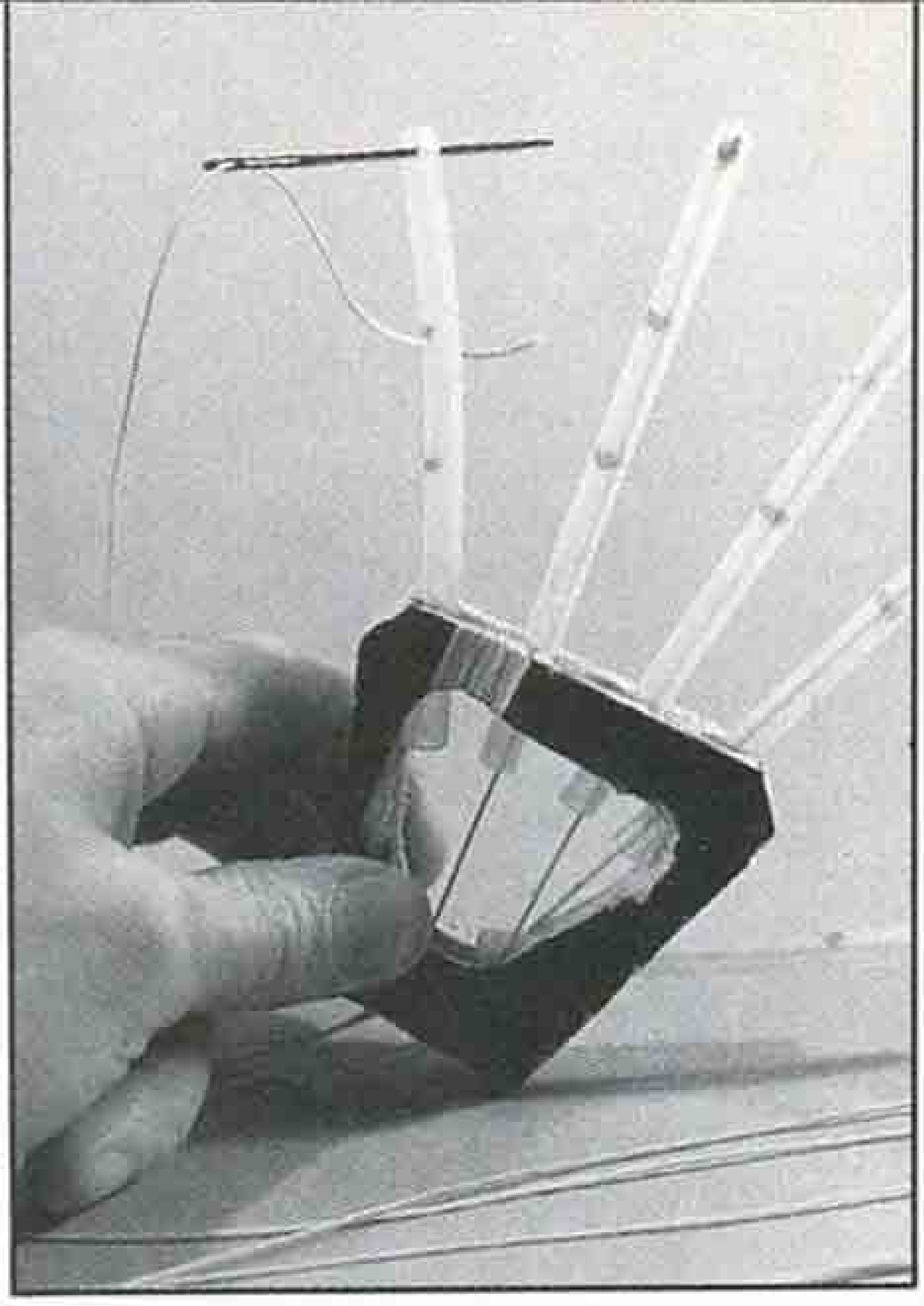
Dacron line is much cheaper than metal cable (about $55 for



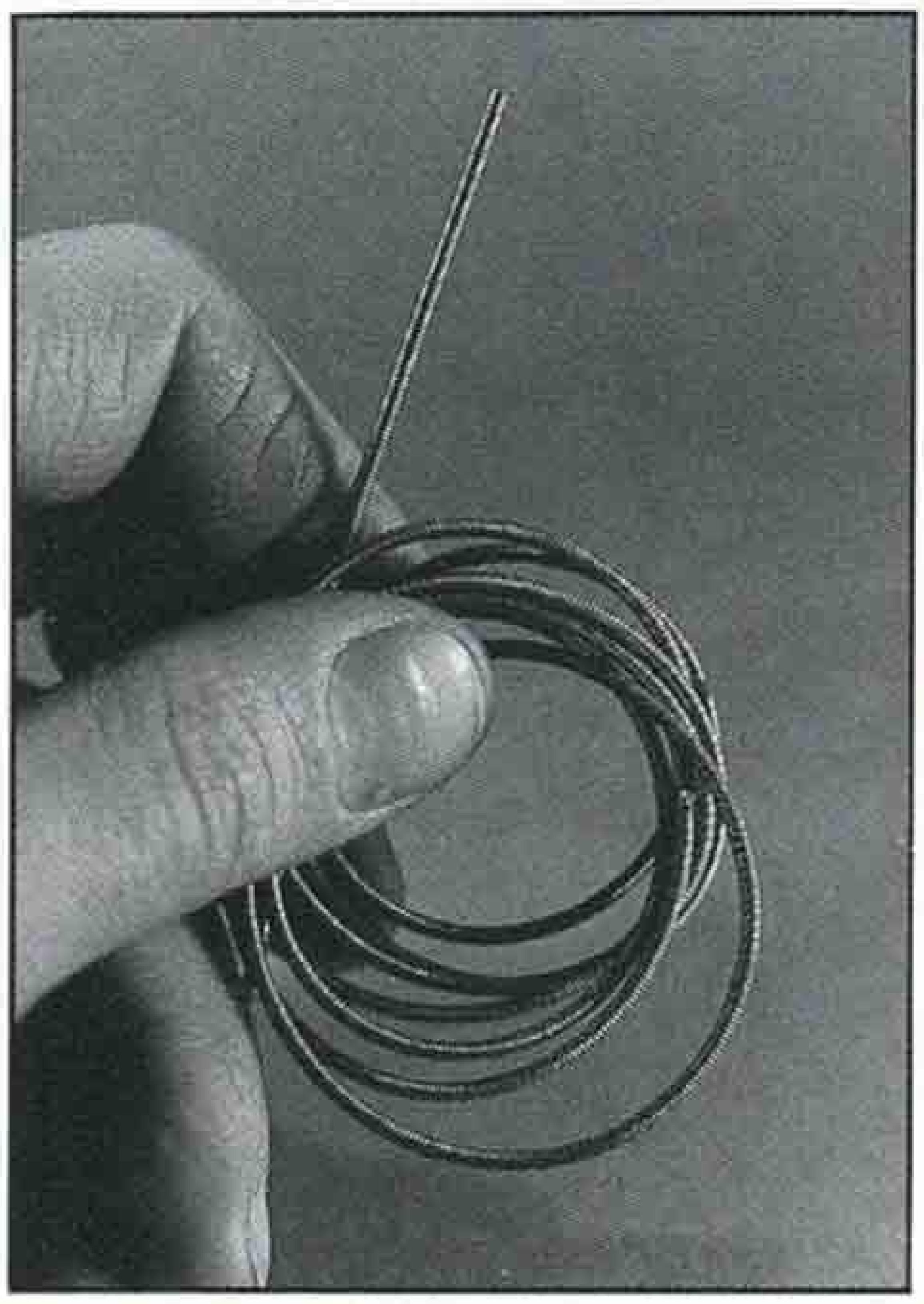
A professional cable cutter is used to make a clean, unfrayed cut in the Dacron line. Using a pro cutter is particularly necessary when cutting metal cable.



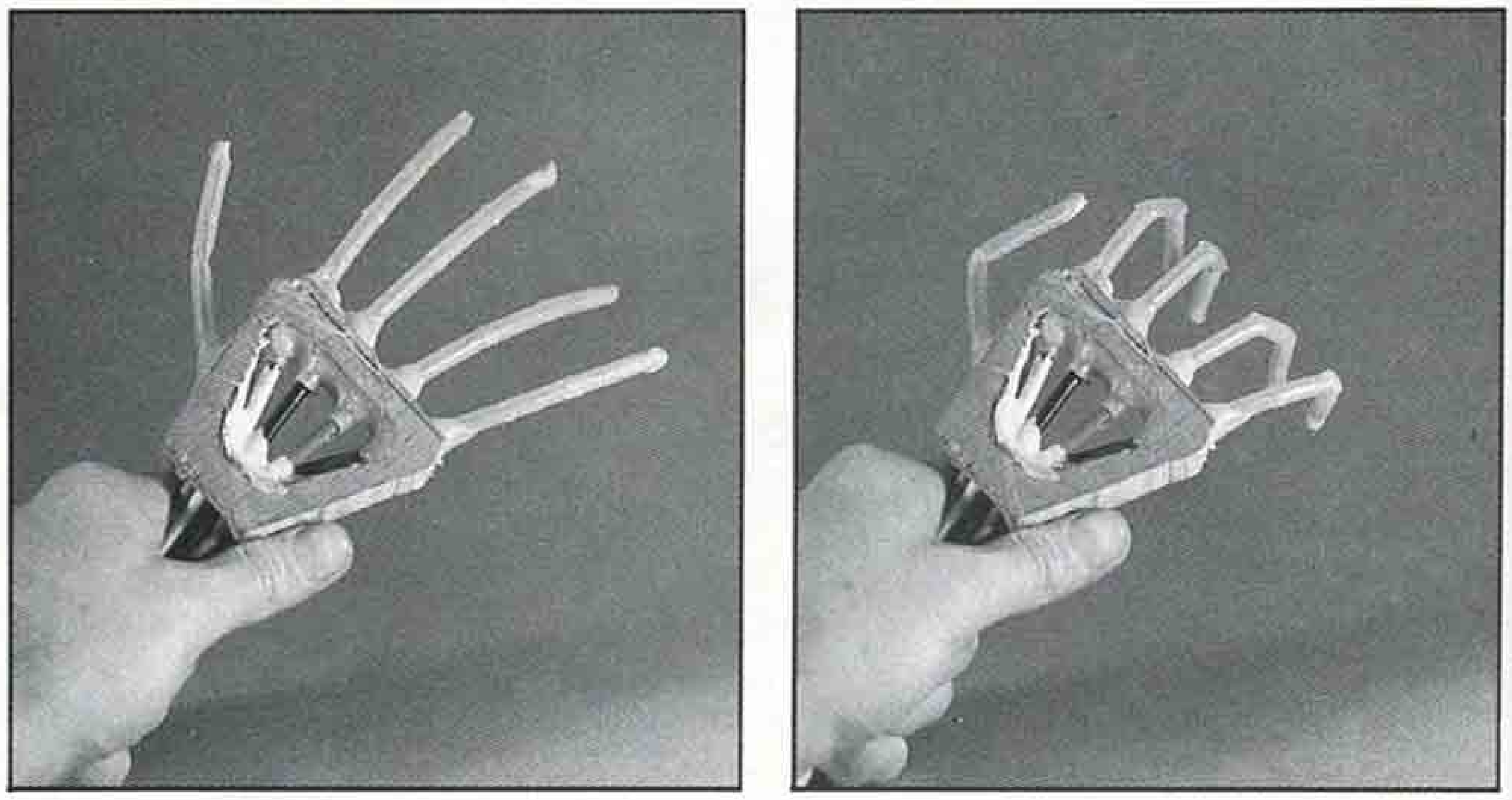
An electric drill and jigsaw were used to make a simple wooden substructure, needed to hold the plastic tubes in a fixed position.



A large sewing needle is needed to attach a 10-foot length of Dacron line to the tip of plastic finger.



All Photos: Courtesy/Copyright John Dods



The finished mechanical hand. The Schwinn Sylmar cable housings are held in place with plenty of hot glue. The hand is controlled through the use of a control handle made of aluminum and wood. The cable housings on the control handle are also held in place with hot glue. Each ring controls the movement of one mechanical finger.

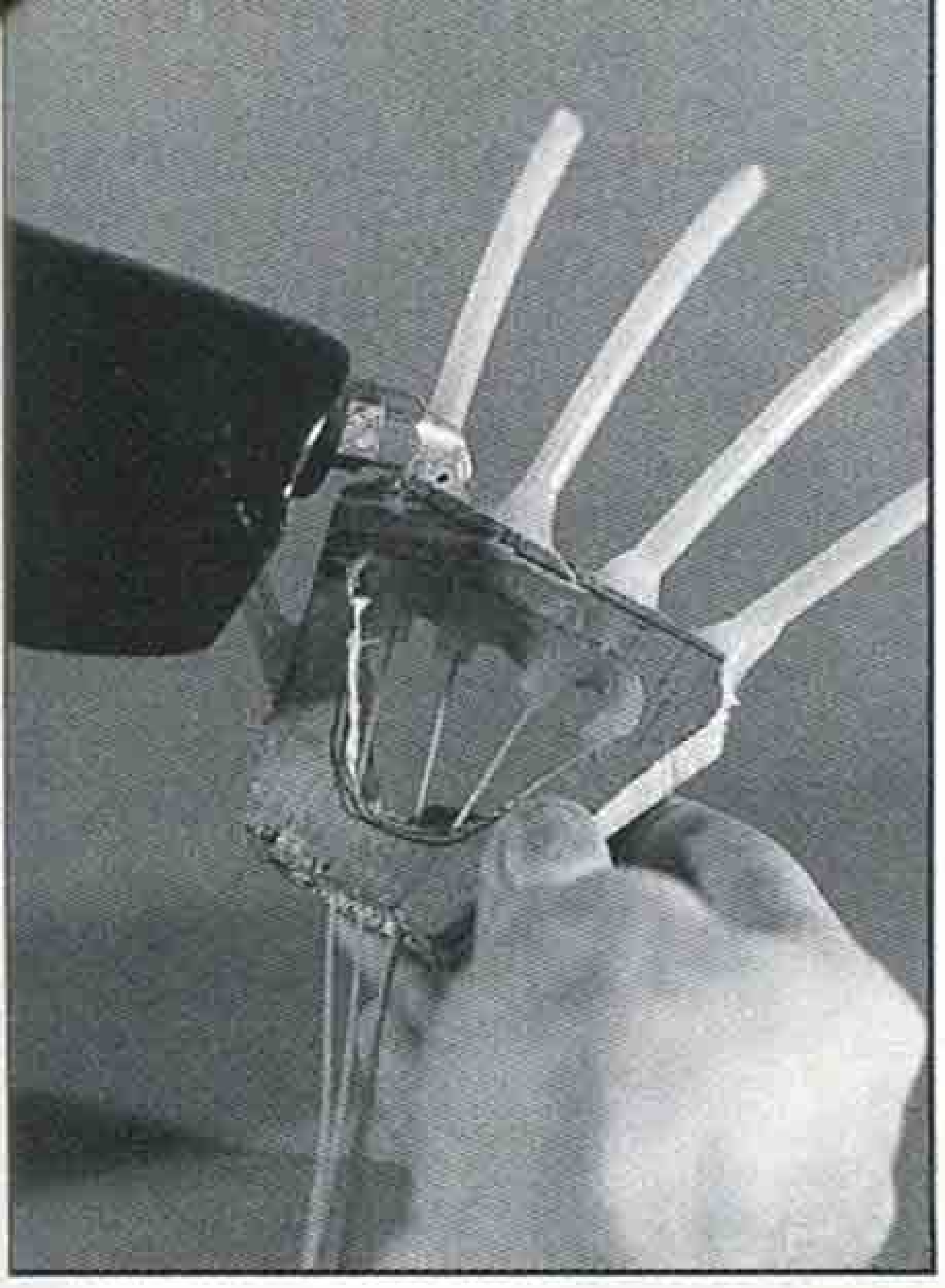
500 feet from Sava) and attaches quickly and securely to foam rubber or other *porous* materials with hot glue. Dacron, like cable, will stretch somewhat. I find it necessary to periodically adjust control handles to allow Dacron stretch. I use Dacron inside Teflon-lined Schwinn Sylmar bicycle-cable housing. A good buy, it comes with Teflon housing liner. Schwinn cable-housing is widely used in the film business by companies such as Henson Associates. The Muppet makers have it sent all the way to England!

My Dacron lines kept breaking when I first started using them. Although the plastic is very resistant to breakage from a load pulling on the line, it is subject to damage from abrasion. I discovered that the rough metal inside of the cable housings was shredding the Dacron. By carefully arranging the Teflon liners so that they extended beyond the ends of the cable housings, I was able to prevent further damage.

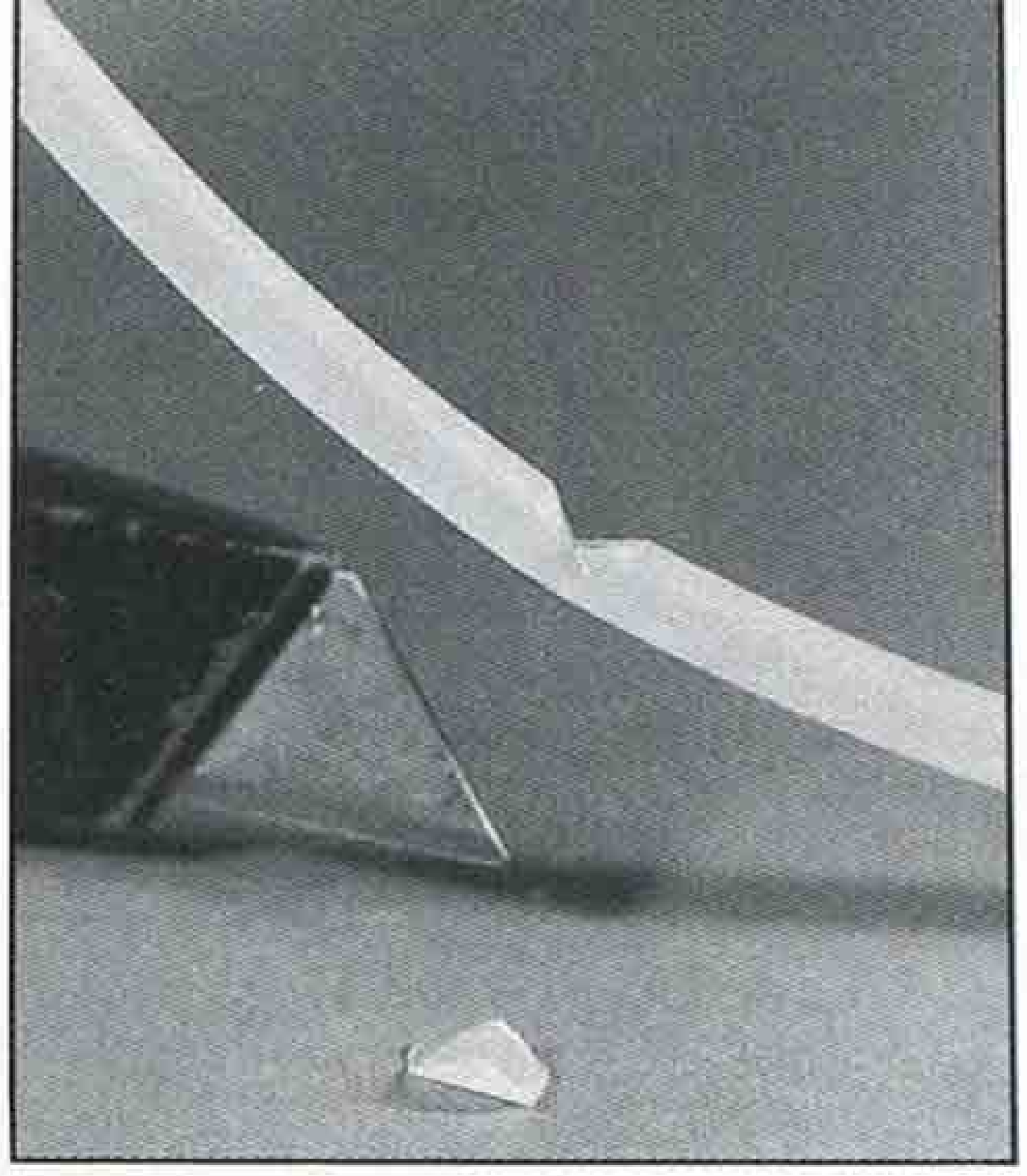
MAKING A MECHANICAL HAND

The accompanying step-by-step photos illustrate the method of construction I used to make hand mechanics for a corpse in *Black Roses*. The hands employed Dacron line and a simplified method of articulating the fingers by utilizing plastic tubing instead of machine metal-jointed parts. The hand took only five or six hours to build. In theory, this type of construction should not be as durable as metal construction, yet I have experienced no malfunctions with the plastic joints in spite of heavy use.

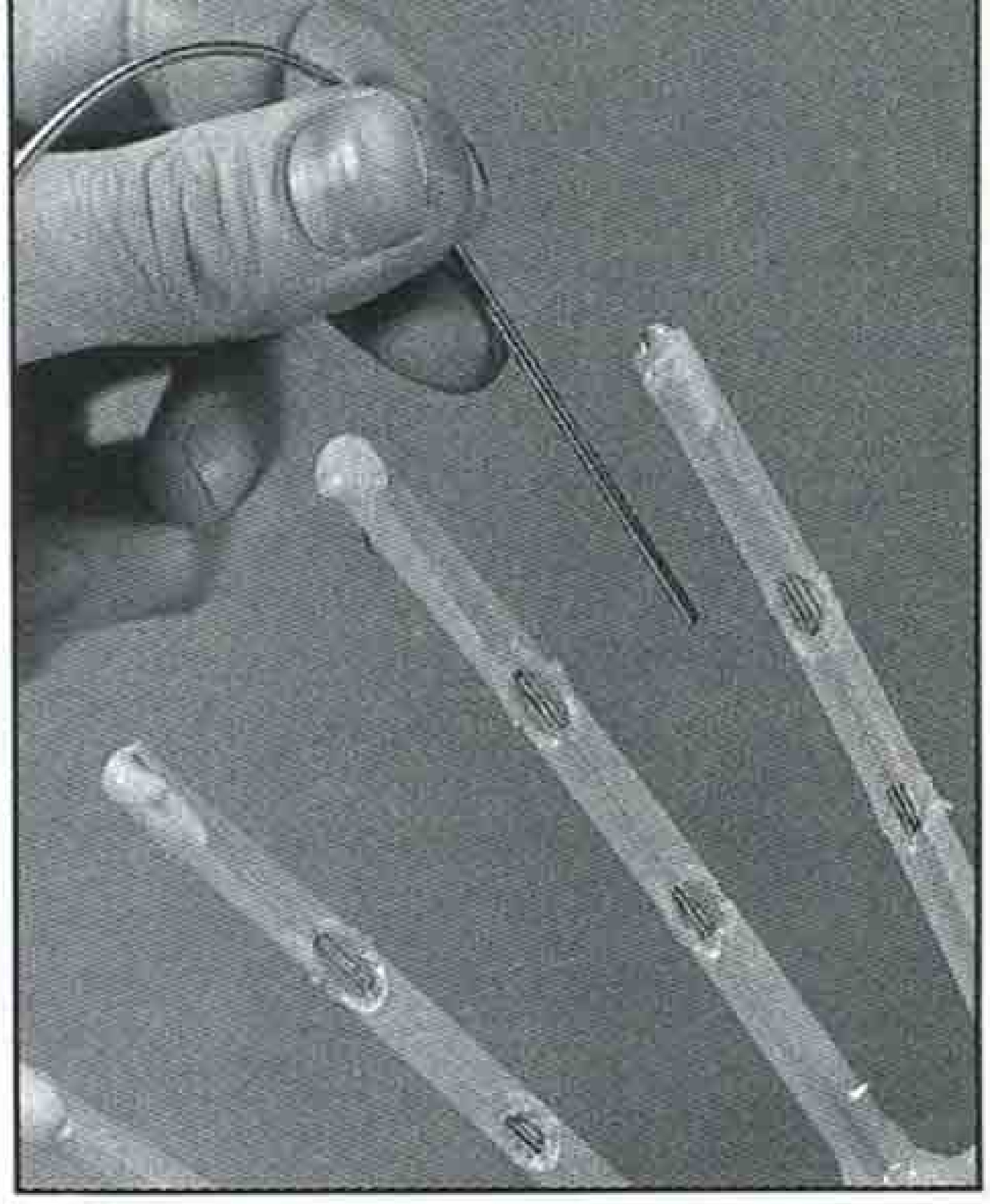
Correctly notching the tubes to create the joints is something of an art and must be done *carefully*. V shapes are cut into the tubing with a single-edged razorblade or a matte knife. The placement and size of these V shapes determine the direction and amount of visible movement occurring when a Dacron line is attached to each fingertip and pulled. If the V's points do not line up exactly parallel to the side of the tube, then the finger will not curl straight in, but go to the left or right instead. The parts of the V shape that bend when the finger is curled must be sealed (melted) with heat. The point of a hot glue gun will do. If



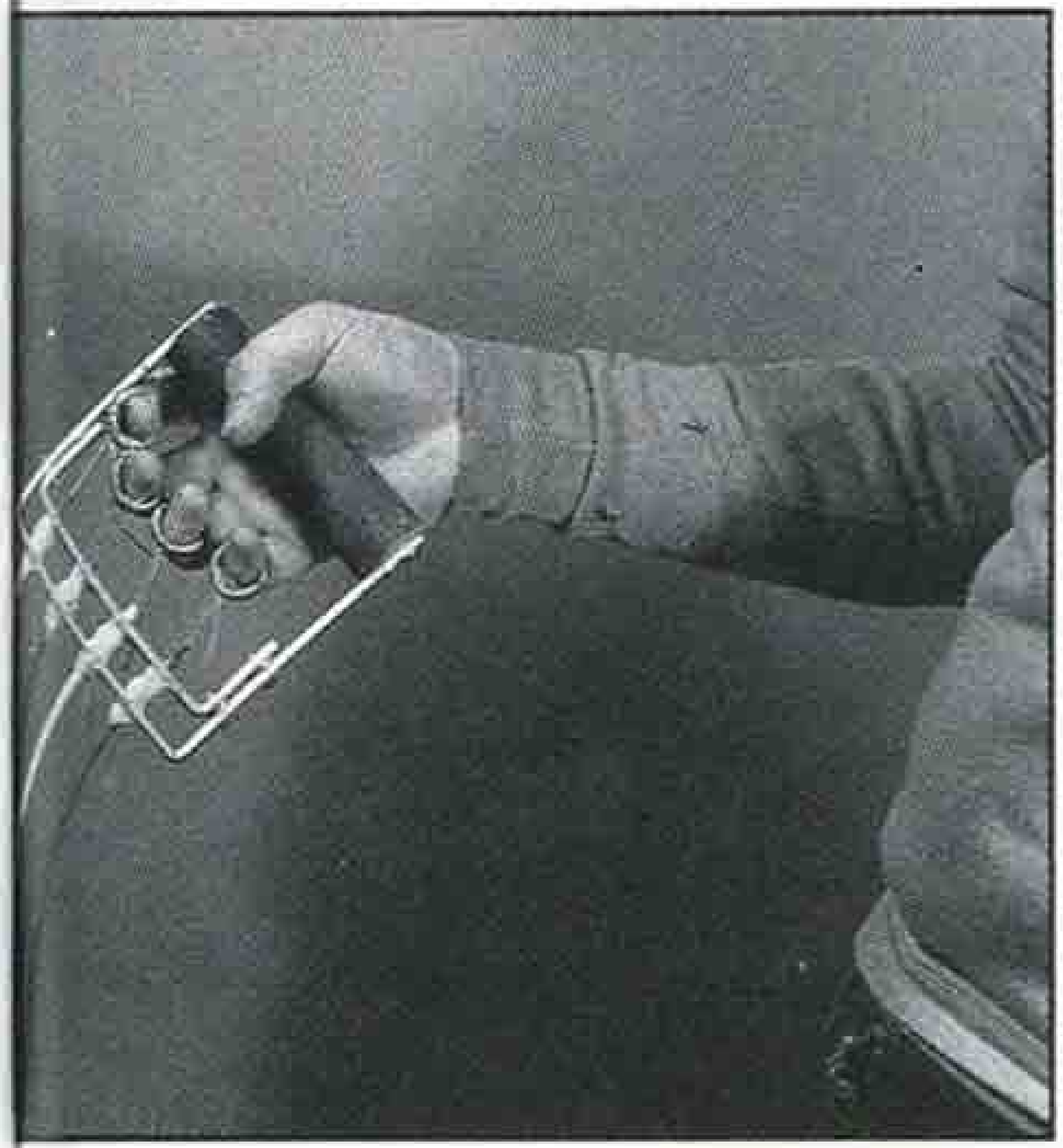
Before the plastic fingers are notched, the tubes must be fixed in place with hot glue. This prevents the tubes from turning.

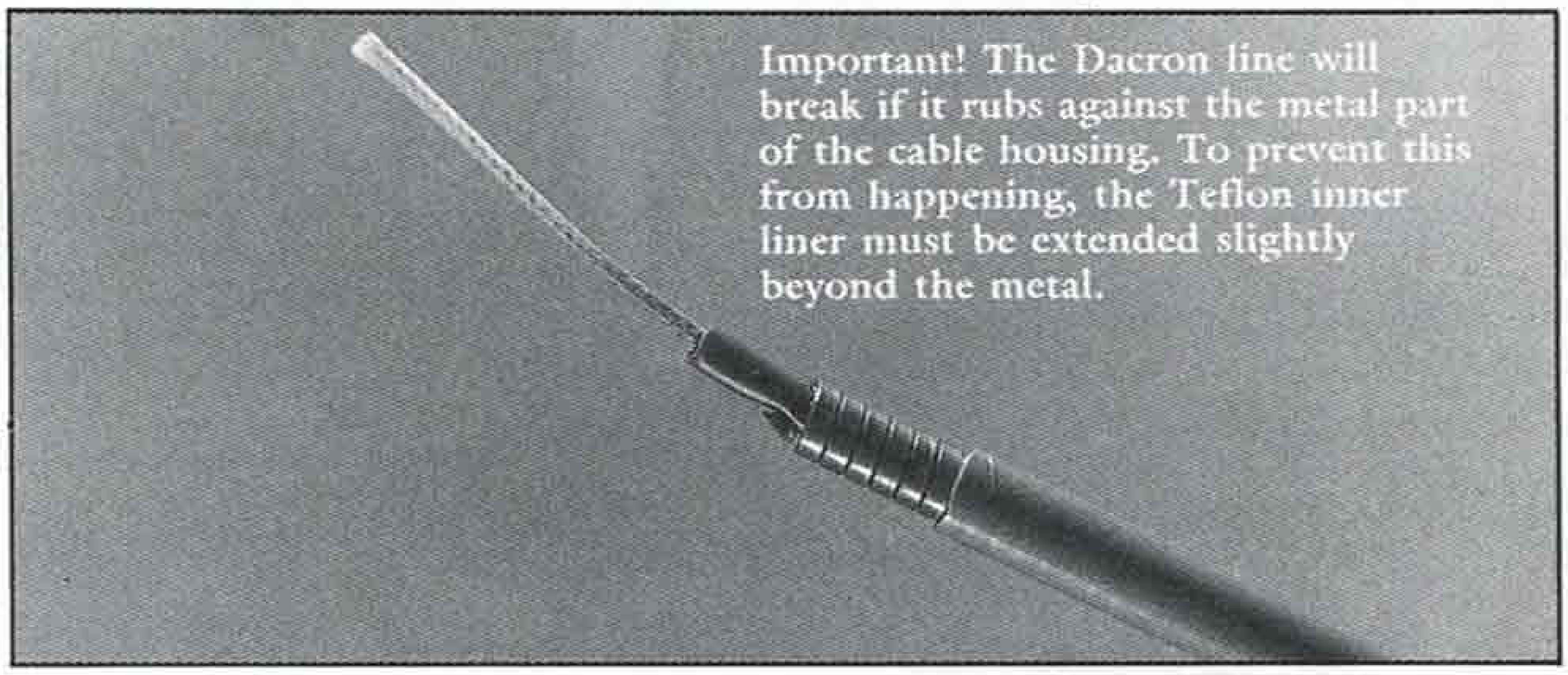


A sharp blade is used to cut little V-shaped notches at the points where the fingers should flex. The deepest part of the cut in the V shape must be sealed by melting slightly with the tip of the heat gun.



A length of spring—or thin cable housing (shown here)—is slid down the center of each finger and fixed in place with a small amount of hot glue "injected" into the tip of each finger.





Important! The Dacron line will break if it rubs against the metal part of the cable housing. To prevent this from happening, the Teflon inner liner must be extended slightly beyond the metal.

you don't seal the cut V shape in this way, the cut joint will enlarge and tear with the repeated flexing of the finger, eventually breaking.

Use an oversized sewing needle to attach a Dacron line to the tip of each finger. Once secured, the line is channeled down the tube's insides and into the cable housing. The finger will curl when the Dacron line is pulled.

Although the plastic tubing has some natural spring action (tendency to return to its original position), this is not adequate to cause the fingers to straighten out completely. It is necessary to insert a spring down the length of each finger. I enlisted thin cable housing for this task; cable housing works like a long spring.

The assembled mechanical hand was operated by a control handle in which each finger of the operator's hand controlled a corresponding finger of the artificial one. The fingers could be moved in unison or individually.

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The finished hand. The mechanical substructure has been covered with patches of latex rubber skin, which was cast from a Hydrocal mold.

MAKING A HAND THAT TALKS

In a recent *Monsters* episode ("The Face"), a murderer is bitten on the hand by his victim during a death struggle. The bloody wound metamorphosizes into the face of the dead woman—she speaks to him from the palm of his hand! I built an oversized hand to make hand puppetry of the lips possible. The brow movement and blink mechanism were cable-controlled. A rod was attached to the eye rig and operated out of frame.

Mechanical makeups and constructions normally require the construction of a subskull, a hard, thin, lightweight form that supports the skin covering and provides a surface onto which mechanics and cable housings are attached. Polyester resin, reinforced with fiberglass cloth, is commonly used. Celastic, a plastic-impregnated fabric which becomes limp when dipped in acetone, is good too. It hardens and shrinks 10 percent as it dries. (Alcone sells Celastic. Auto-body repair shops market polyester resin and fiberglass cloth.)

WARNING: Polyester resin and acetone should be used with great caution. Work with these materials only if a high-powered window fan is blowing away the fumes. Work outdoors if possible, wearing a respirator with an organic vapor cartridge.

A subskull is produced after the sculpture has been finished and the mold has been made. Here's how I made mine:

1. The completed Ultracal-30 mold was lined with water clay (Sculpture House offers it) till an average thickness of about 1/4 inch was achieved. The clay occupied the space that would later be filled with foam rubber. So where I wanted the final rubber face to be thin (as on the eyelids), I made the water clay coating thin.

2. I sprayed the water clay with Kryolan plastic spray (from an art store) to seal it. I also sprayed the exposed plaster surfaces.

3. I coated the sealed clay surfaces with Ultracal-30 reinforced with three layers of Ultracal-soaked burlap. I covered the exposed plaster at the mold cavity's edge as well.

4. After the Ultracal had hardened (about 40 minutes), I pried the new piece (the "core") out of the mold cavity.

5. I removed the water clay from the mold cavity, digging it out with round-ended Popsicle sticks so as not to damage the interior mold surface. The remaining clay residue was washed out using a garden hose with a nozzle attachment.

6. After coating the core with two layers of shellac and making sure they were dry, I coated the core with Sonite Wax Release Agent (from Smooth-on Co.).

7. The core was then covered with two layers of fiberglass cloth reinforced with polyester resin. Many small 3-by-4-inch pieces of fiberglass cloth were pressed or brushed onto the core after precoating with the liquid resin. After a few hours, the subskull was hard enough to pry off of the core.

8. A Dremel tool (available in most hardware stores) belongs in any makeup FX shop. I wielded a Dremel to trim the subskull, making a large hole to allow for finger manipulation of the lips and another hole to accommodate insertion of the eye mechanics.

9. The foam face was made by assembling the core with the mold of the hand/face, clamping the halves together and injecting GM Foam Latex into several openings previously drilled through the core. (Incidentally, if you've got $60 to spend on a foam-injection gun, Body Parts peddles one that's terrific!)

10. I used 3M Company's spray adhesive to glue the completed foam hand/face to the fiberglass/resin subskull after the eye mechanics were in place. The eyelids were attached to the corresponding metal mechanics with Krazy Glue. It was painted with an airbrush. I snipped away some of the foam with scissors around the lip area to accommodate the lip area's finger control. I connected one cable to each brow.

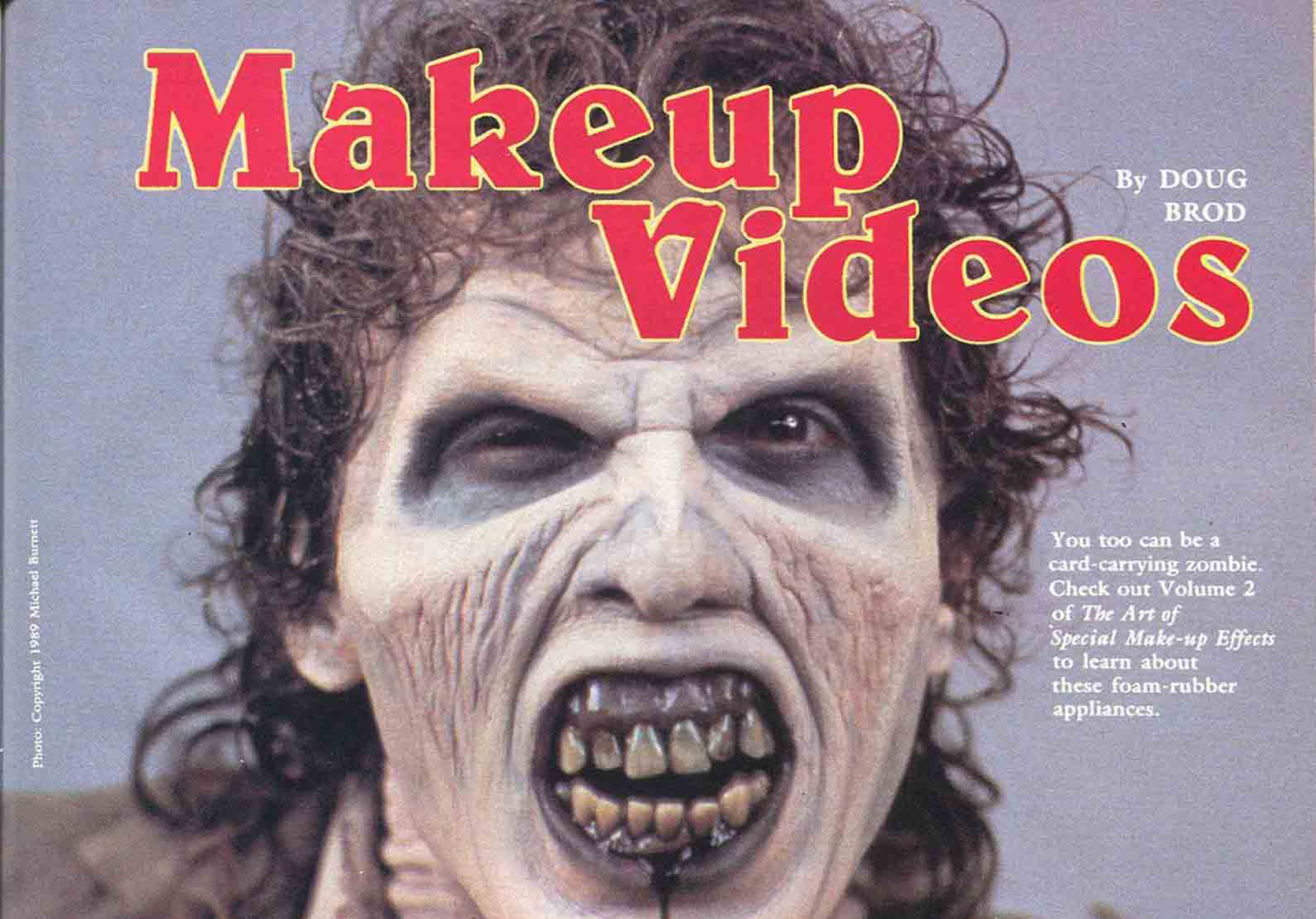
MAKING MECHANICAL WINGS

A couple of years ago, I asked mechanical FX wizard Ken Walker to build me a pair of wings for a succubus monster to be used in the low-budget film *Nightfalls*. The wings had to be worn by an actress, so they needed to be very lightweight. The needed wing functions included the ability to open from a folded position, flapping and joint movement at the wing tips.

Cable control: a technique both very old, very new and *surprising*. How strange that in the midst of filmmaking's most complex FX innovations, low tech should arrive. FX

Makeup Videos

By DOUG BROD



You too can be a card-carrying zombie. Check out Volume 2 of *The Art of Special Make-up Effects* to learn about these foam-rubber appliances.

Photo: Copyright 1989 Michael Barnett

The latest cassette craze has nothing to do with Jane Fonda or Traci Lords. FX pros are churning out "How-to" videotapes by the score.

Video is a great equalizer. It's a market where *Flesh Eating Mothers* occupies shelf space alongside *The Accidental Tourist*, and where, in addition to the latest Mary Hart workout, you can order a cassette detailing the creation of a fake 7-inch facial gash.

Experts—heck, everyone—agrees that video can be a terrific tool for

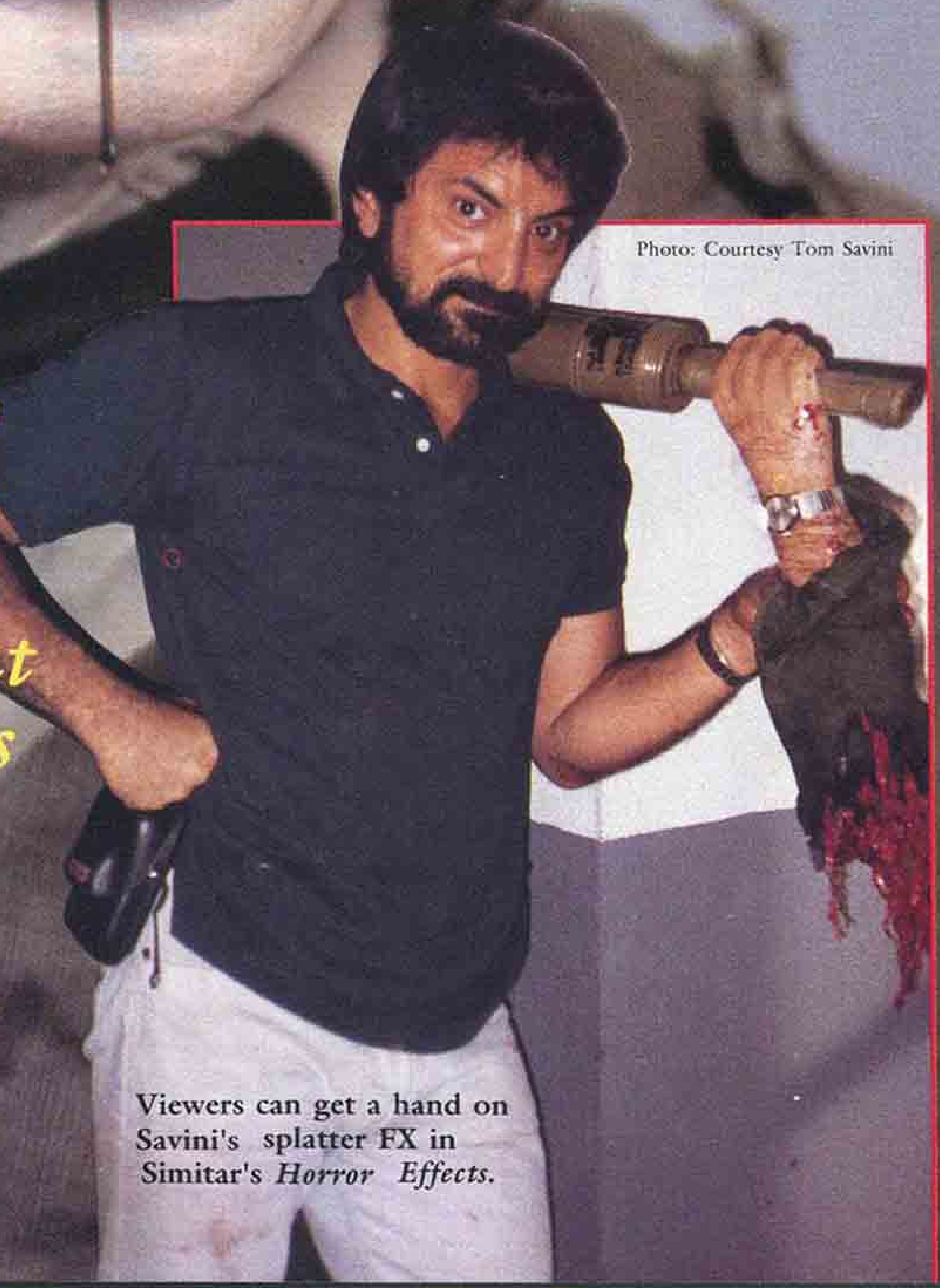


Photo: Courtesy Tom Savini

Viewers can get a hand on Savini's splatter FX in Simitar's *Horror Effects*.

Gorezone
HorrorScope

Photo: Copyright 1989 Michael Burnett

Michael Burnett applies a mechanical mask in Volume 3 of his video series.

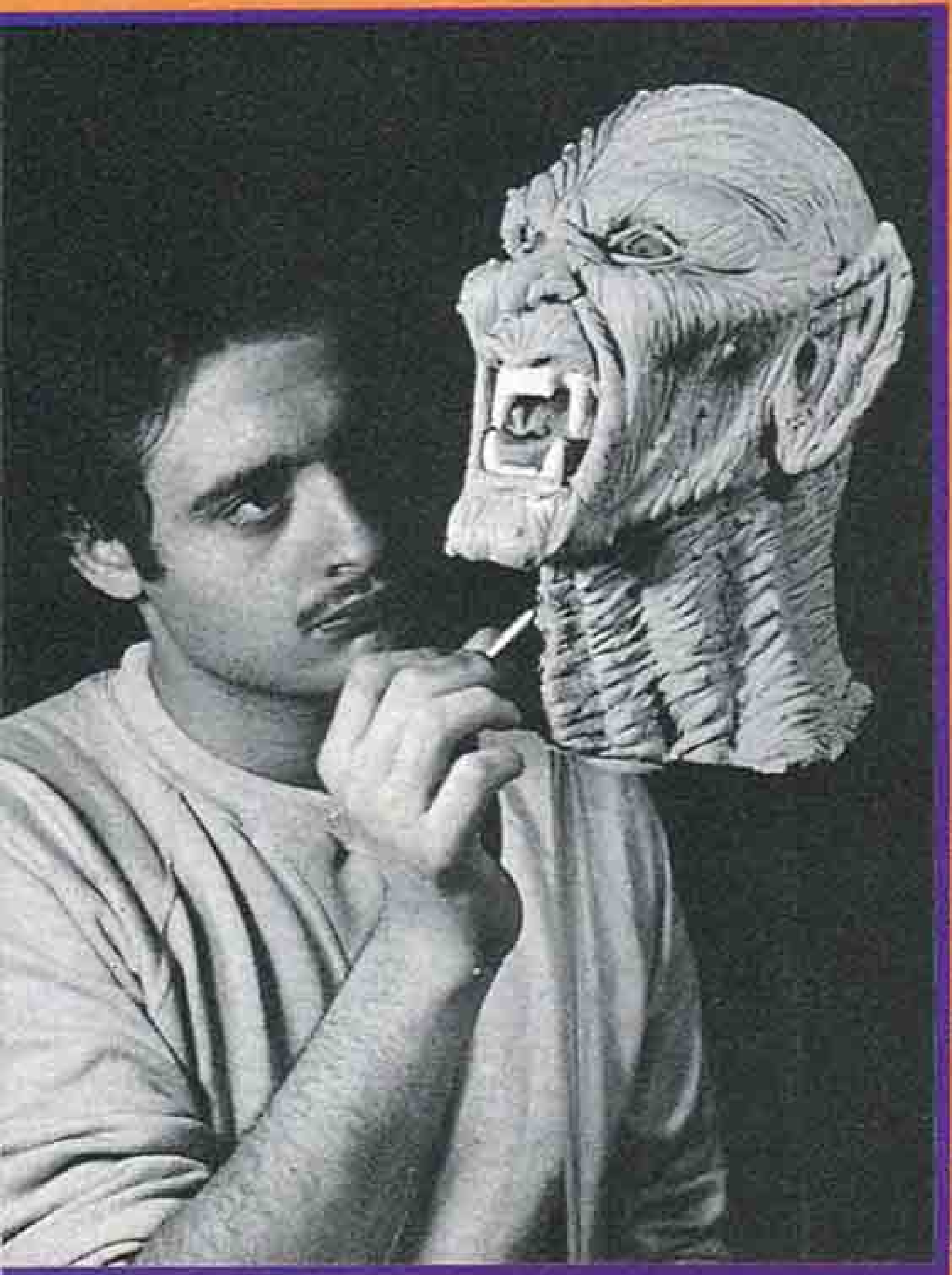


Photo: Courtesy Vincent Guastini

East Coast FX artist Vincent Guastini makes a name for himself on the Alcone instructional.

"People with absolutely no experience can try makeups without investing a lot of money." —Michael Burnett, makeup video instructor

instruction. In fact, when it comes to educating, it really *is* the next best thing to being there. Covering common and arcane topics, the best How-to tapes allow the viewer to learn at their own pace, with no teacher breathing down one's neck and no conflicting class schedules. Best of all, you won't be hit in the pockets by high tuition or other fees, except of course the price of the tape. Videocassettes, in some ways, are even better than flesh-and-blood teachers, because they offer the opportunity for back-tracking or rewinding to clarify.

Recently, a small but growing field of special makeup FX artists have sprung to the aid of the minions who crave to learn the trade or just want to test the waters. They're responsible for the several instructional makeup tapes now available.

For the most part, the tapes' intended audience is comprised of beginners. "It's designed for people with *no* experience with prosthetics and would be most useful for beginners," says makeup artist and FX designer John Dods of *Special Effects Makeup*, a tape he is featured on. "It would probably be of no use for people who know basic prosthetics already." Dods, whose credits include *Poltergeist III*, *Ghostbusters II* and numerous *Monsters* episodes, may be best known as the associate producer and monster maker for *The Deadly Spawn*, a legendary if little-seen $50,000 shocker.

While Dods maintains that the tape's major strength is "it shows you how to do things that are difficult to understand through verbal description or written text," he does have some reservations about the finished product. In fact, he says, he'd like to "redo" it. "[At $64.95] it's overpriced, and there's not enough spoken dialogue to explain what people are seeing," he notes. "That's why I recommend it be used in conjunction with a good text." He suggests Vincent Kehoe's book *The Technique of the Professional Makeup Artist* and Lee Baygan's *Techniques of Three-Dimensional Make-up*.

In addition to Dods' 40-minute segment, the two-hour tape features instruction from makeup artists Vincent Guastini and Arnold Gargiulo For his part, Dods demonstrates how to make a life mask, which he says, "is part of any prosthetic makeup process. I show how to do a simple prosthetic, pretty much covering step-by-step everything from sculpting to moldmaking to running foam." This tape, the two recommended books and all the materials needed to create the makeups on the cassette are sold by Alcone, 5-49 49th Avenue, Long Island City, NY 11101.

Another makeup artist with videos is Michael Burnett, whose MBP (Michael Burnett Productions) has released four instructional cassettes. (The first video, explaining the process of a prosthetic makeup, has been discontinued.) The other three comprise a series, starting with

Volume 1, a guide to basic makeup FX. The key to all his tapes, Burnett says, is simplicity. The makeups in Volume 1, in fact, involve materials that can be picked up at most supermarkets and drugstores. "People who have absolutely no experience can try makeups out without investing a lot of money," says the artist, who created the makeup FX for *Twice Dead*. Volume 2 features the creation of a complete makeup, from life casting to final foam-rubber appliance. Creating a fully functional, elaborate mechanical life mask is the subject of Volume 3. Burnett, who worked with Rick Baker before going solo a year and a half ago, has included a booklet with each tape providing a glossary and a list of material suppliers. Volumes 1 ($19.95), 2 ($26.95) and 3 ($29.95) are available from MBP, PO Box 16627, N. Hollywood, CA 91605.

The name Dan Didrick may not be familiar to FX aficionados, but that's because he's not a professional makeup artist. Didrick is a 19-year-old college student (majoring in business) who just happened to put out a tape on making latex masks. Didrick has been working with the materials involved in maskmaking since he was 7, hanging around the office of his dentist dad. In fact, Didrick shoots his tapes (three more are in the editing stages) in a dental lab. "He wanted the first one to be for beginners," says Didrick's mother Carol, who assists in mailing out the cassettes. "A lot of people just can't put money into it."

The Didrick instructional is designed for people who are interested in maskmaking, but don't know if they want to make a career out of it. The hour-long cassette slowly explains procedures for creating gashes, cuts and complete face-fitting masks, and features a list of suppliers and prices for all materials at the end of the program. It will set you back $14.95, plus $2 shipping and handling. Write Dan Didrick, 1535 Willard Drive, Orrville, OH 44667.

Rob Burman, a makeup artist who has supplied FX to such movies as *World Gone Wild*, *The Offspring* and *The Thing*, has his own line of tapes out, the first of which, *The Beginners Guide to Special Make-up Effects*, highlights two hours' worth of instruction on creating wounds, baldcaps and zombie faces ("Simple things people can do out of their makeup case," the artist says). His second tape, the 90-minute *The Technique of Life Casting*, gives step-by-step instruction on casting the head, hands, body and teeth for prosthetic makeup appliances. Burman is currently in preproduction on his third video, a complete guide to constructing a prosthetic, that will be aimed less at beginners and more at those with some makeup aptitude. As Burman remarks during his first tape, "Remember: The only limitations in special makeup effects are those you set for yourself." You can purchase Burman's tapes, on the VIDEFX label, for $29.95, plus $2.55 shipping and handling, from Davis Supply Co., 13056 Saticoy Street, N. Hollywood, CA 91605.

Dick Smith and Tom Savini, who have each written books on makeup FX, are the latest to join the How-to trend. Smith hosts *Monster Makeup*, a step-by-step demonstration of Smith creating a vampire, "decaying" the model and coming up with a zombie as the final product. An instruction booklet is included. Savini opens the doors to his lab for *Horror Effects*. "Savini discusses how he created *Creepshow*'s Fluffy, Jason and other stuff," says filmmaker John Russo, who produced both 40-minute tapes and directed the Savini installment. "The Savini tape is more of a general look at makeup effects, but it also shows how they're done, courtesy of Savini's own behind-the-scenes footage. Smith's is more detailed." (Savini fans will also want to check out FANGORIA's *Scream Greats, Volume One: Tom Savini*, which examines the splatter master's entire career. It's a Paramount Home Video release.)

Monster Makeup and *Horror Effects* are a joint venture between Simitar Entertainment and Imagine Inc., and will be offered at the sell-through price of $9.95 at K-Marts and other big outlet chains this fall. For info on the Smith and Savini books and videos, write to Imagine Inc., PO Box 9674, Pittsburgh, PA 15226.

Rob Burman reveals his secrets in three volumes of *The Beginner's Guide to Special Make-up Effects*.

Photo: Lorimar

It was only a matter of time before the dean came out with his own "How-to" tape.

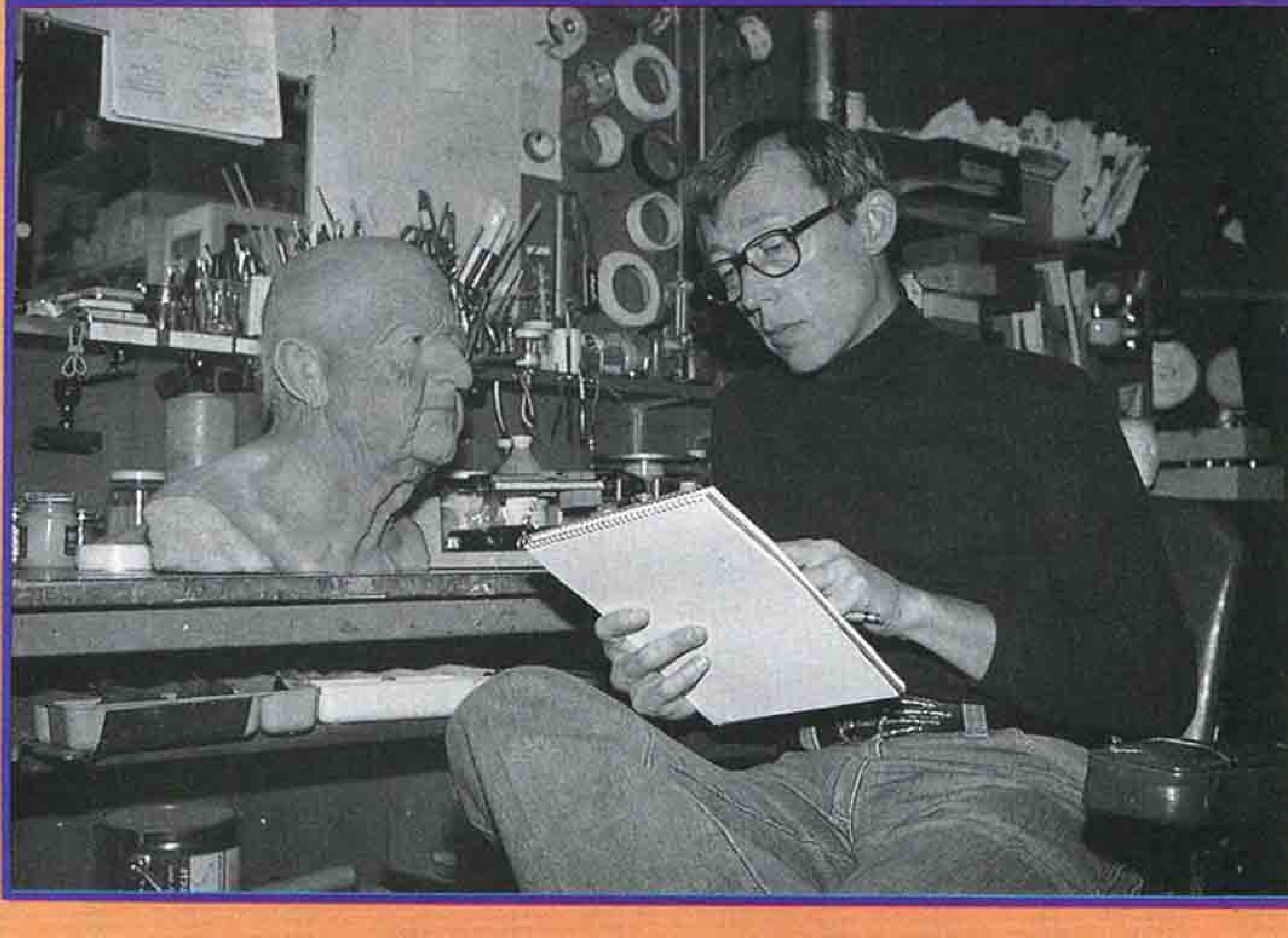


Photo: David Hutchison

PHANTASM II

The Melting of the Tall Man

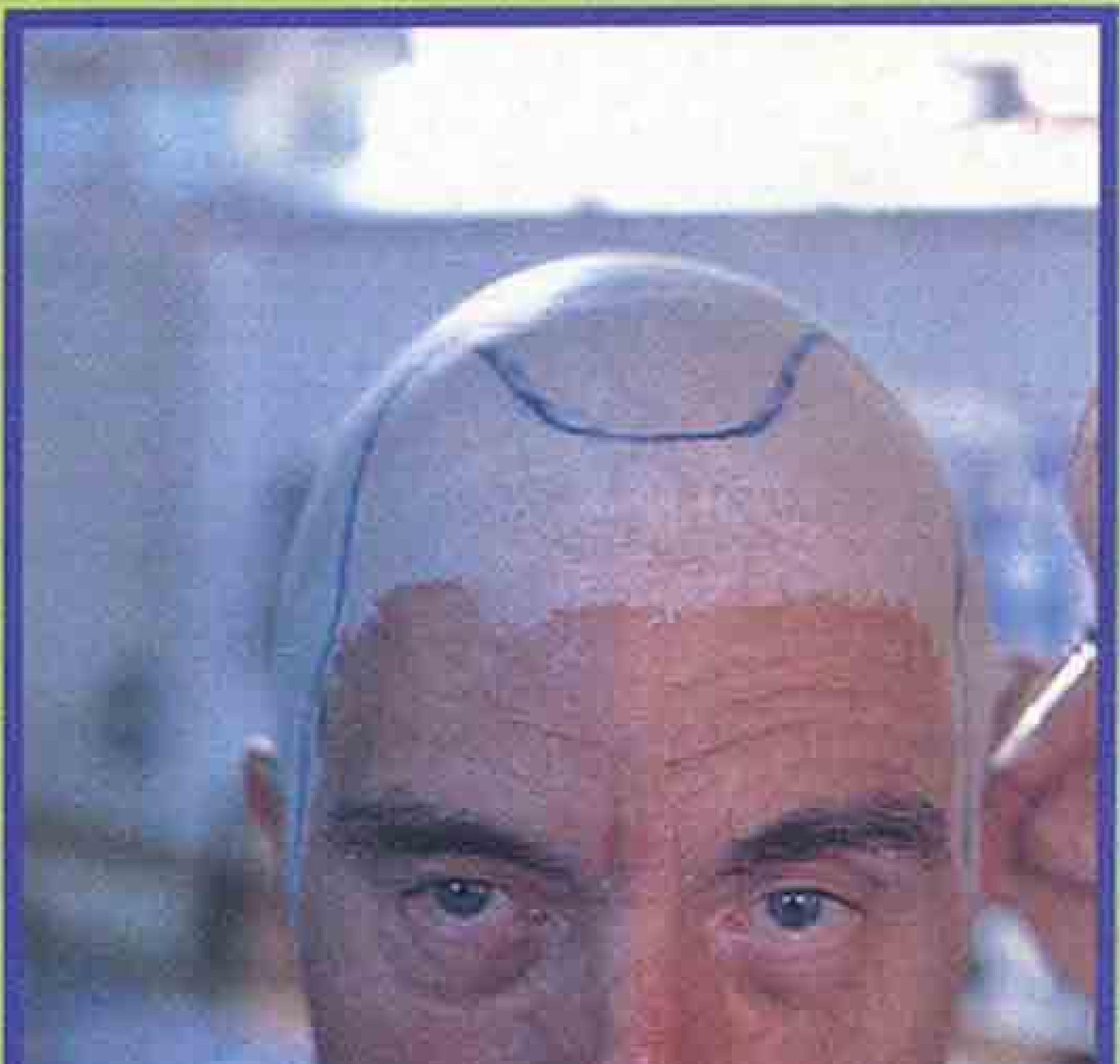
It takes guts to kill off one of the screen's scariest villains. It also takes chicken skin, puppet heads and lots of gelatin.

By MARK SHOSTROM

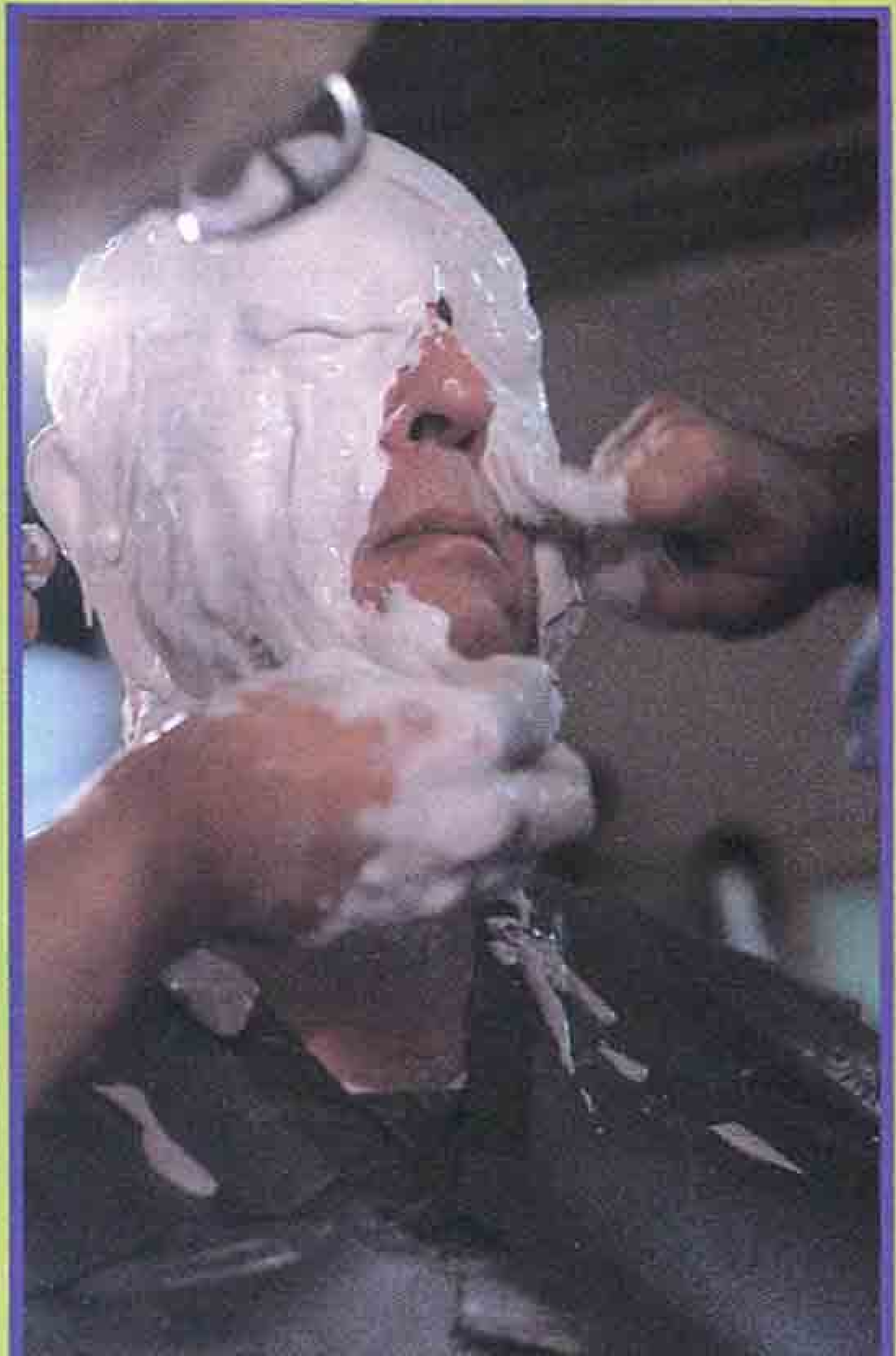
When Don Coscarelli approached me to do *Phantasm II*, he said he needed a dramatic scene where the Tall Man melts, courtesy of an embalming machine loaded with hydrochloric acid. From the brief description in Don's script, I could tell that the whole scene would have to be structured very specifically. There were many makeup FX to figure out, four characters in the room going through their actions, and for me, several blank spots to fill.

Before even starting to design the FX, I blocked out the scene with my crew members, who stood in for the cast. As I directed their actions and placement, the scene was photographed. When I reached each phase where a makeup effect occurred, I jotted down possibilities on a notepad. I took the still photos of the scene and had them storyboarded. I met with Don, who nodded his approval; in fact, he asked that I co-direct the scene.

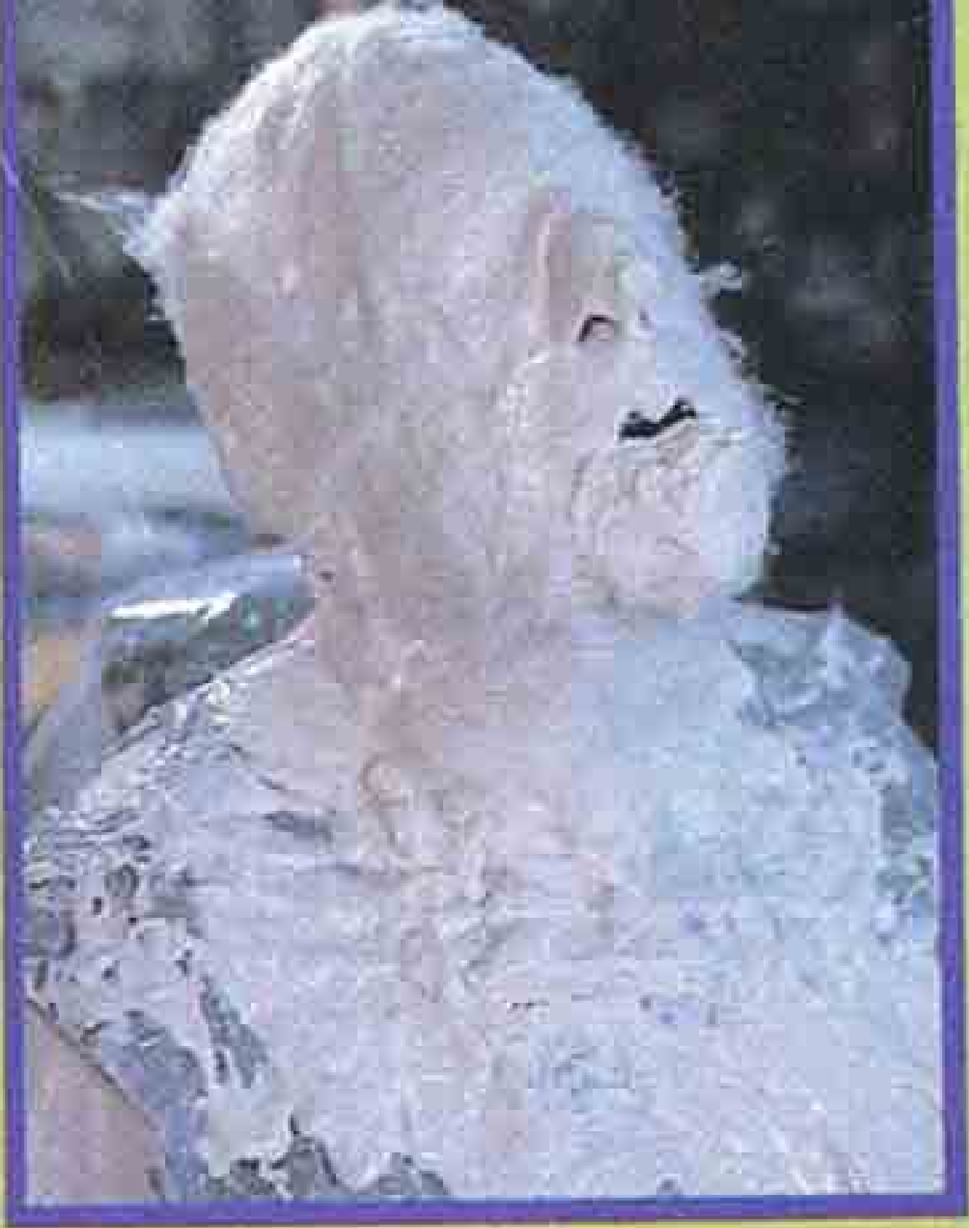
The next step was figuring out what makeup FX I had to create and the proper stages. These FX steps involved the use of five makeup stages on Angus Scrimm, two puppet heads, a full-length dummy of Scrimm, melting eyes and hands, and enough molds to fill a whole wall in my studio. What follows will illustrate some of the procedures used and their final results.



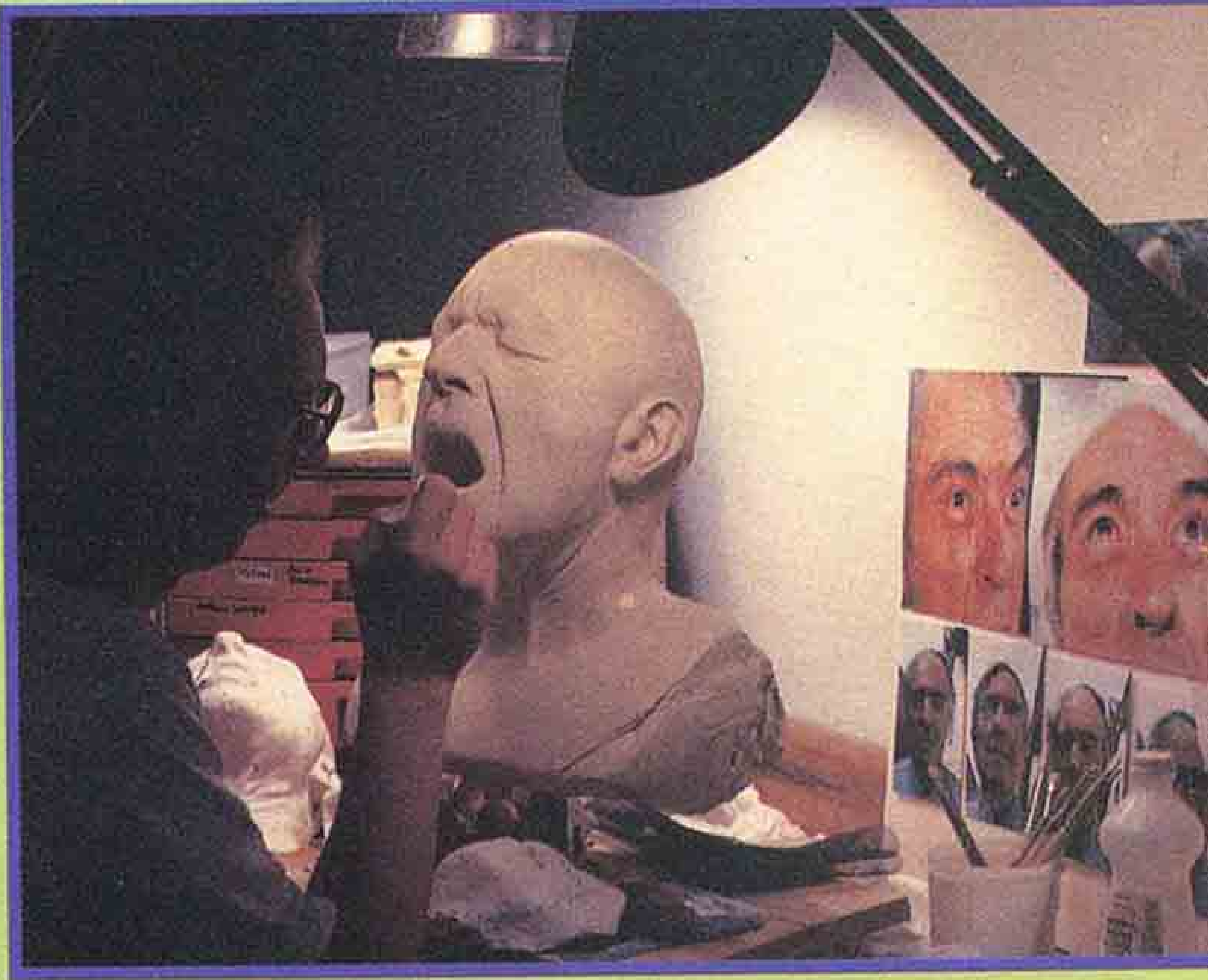
1: Angus Scrimm wears a plastic baldcap in preparation for the alginate life cast to be taken. His hairline is marked with a watercolor marker so it transfers to the final plaster face.



2: The alginate goes on. Although this impression is for one of his screaming heads, I have Angus stay relaxed until the alginate is closer to setting. For a medium thick mixture, but not too runny, I used 65 grams of alginate to 200 milliliters of water. Three measures of this constituted a three-batch. We premeasured three three-batches, plus a backup.

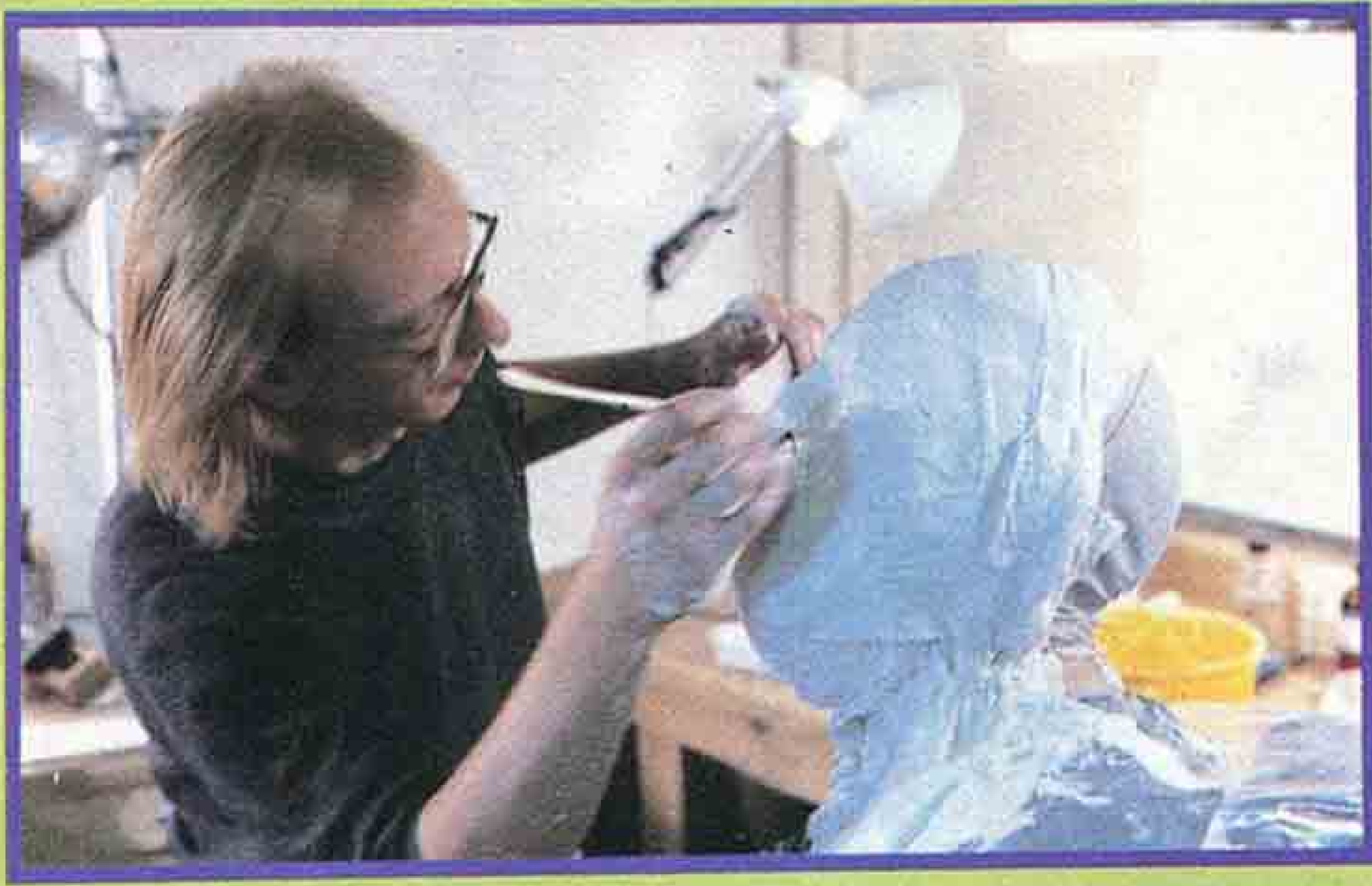


3: About one minute before the alginate gels, I ask Angus to strike an open-mouth screaming expression. Cotton (better yet, thin terry cloth) is pressed into the alginate to better secure it to the wet plaster bandages.



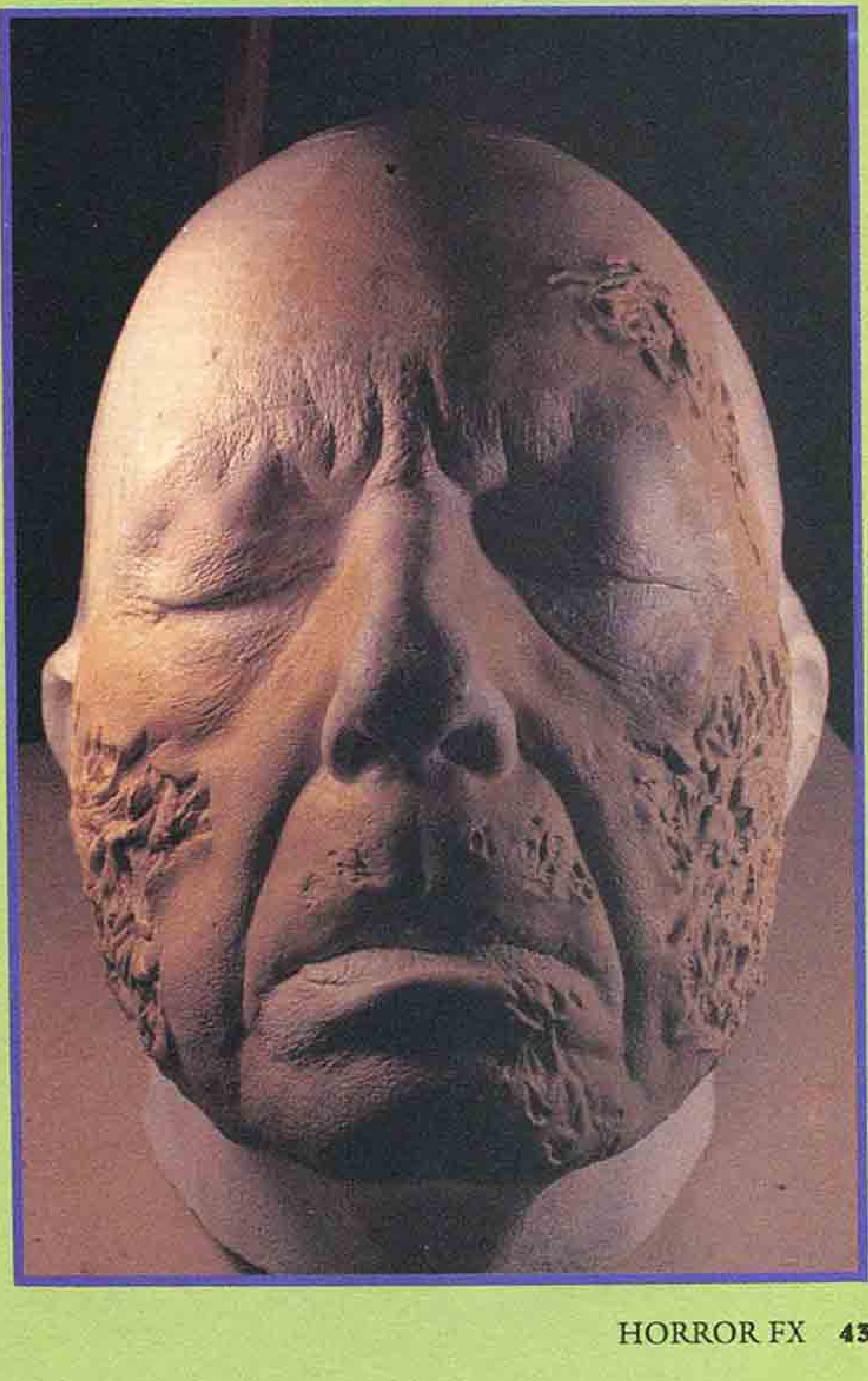
6: Using reference photos I've shot of Angus, I work on a Plastilina copy of his face. I've added the back of the head and now refine and accentuate the wrinkles and pore texture.

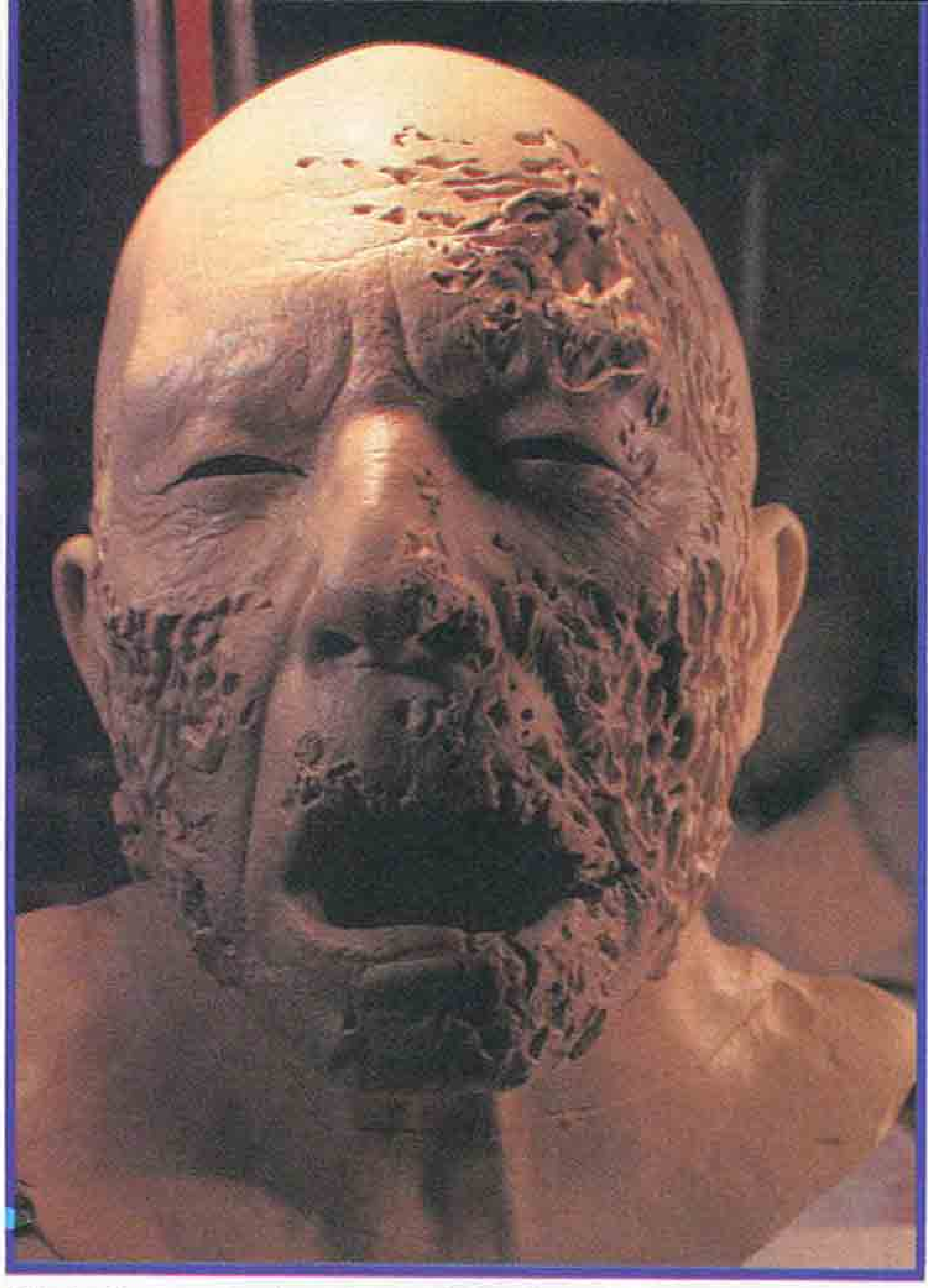
7: On an Alcoted life mask of Angus, I've sculpted stage 2 of the melted appliances. These will be divided into five appliances.



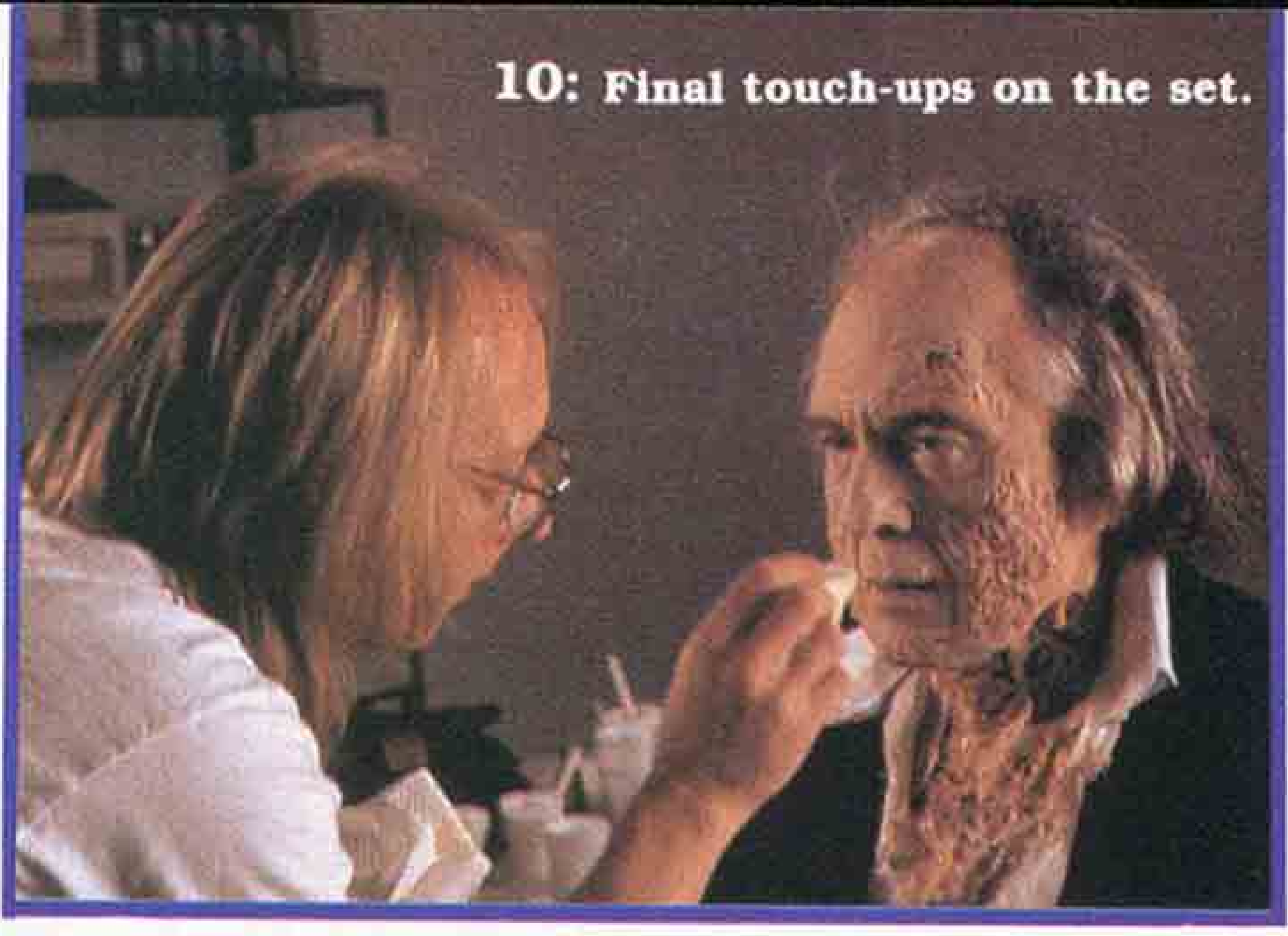
4: Plaster bandages are dipped in warm water and applied to back up the alginate with a mother mold. Two layers at first (for detail), then three-thick for strength. Here, I'm making sure Angus has clear nostril openings.

5: The alginate and bandage mold comes off, as I indicate to Angus how many life masks to go.

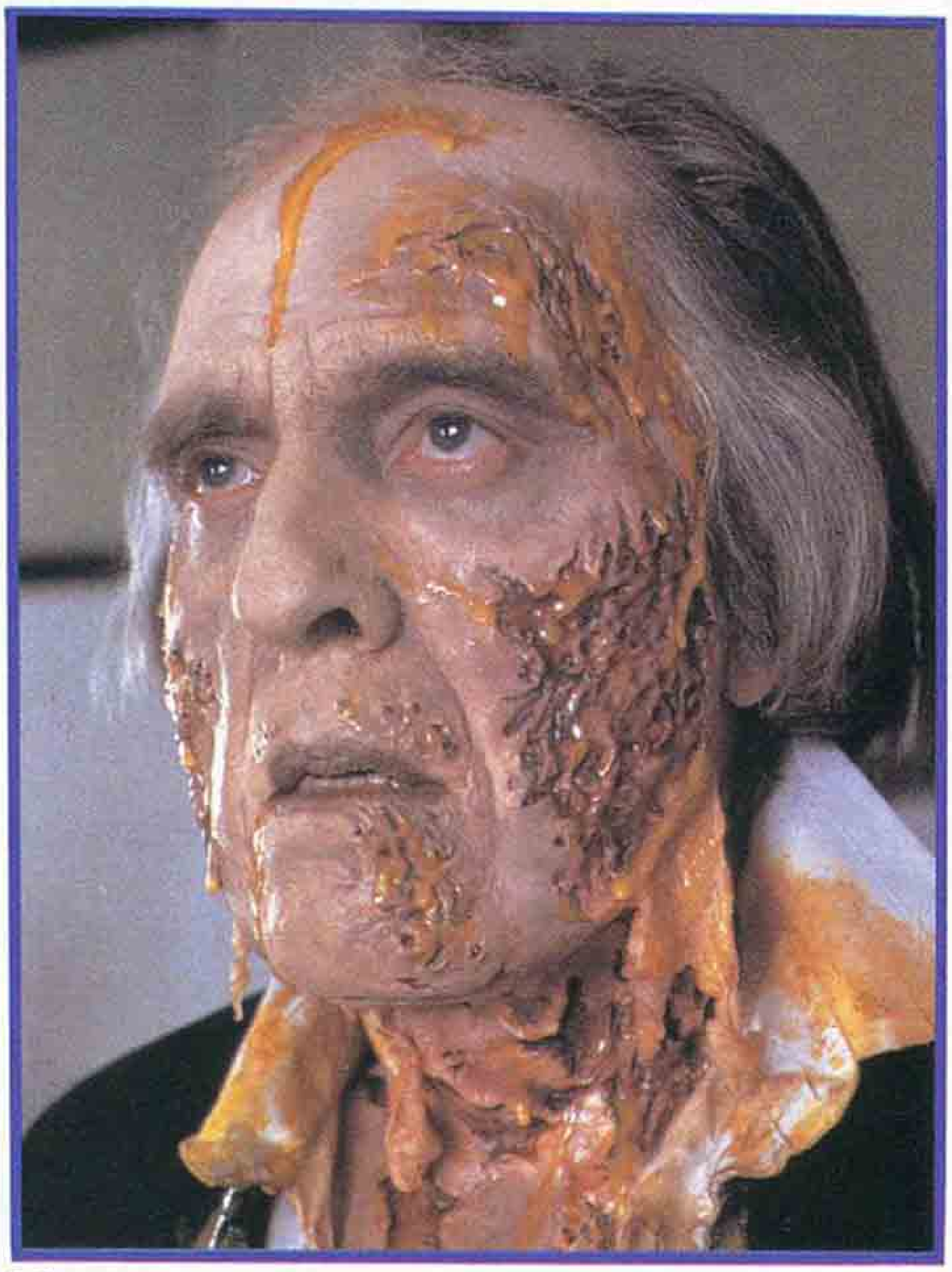




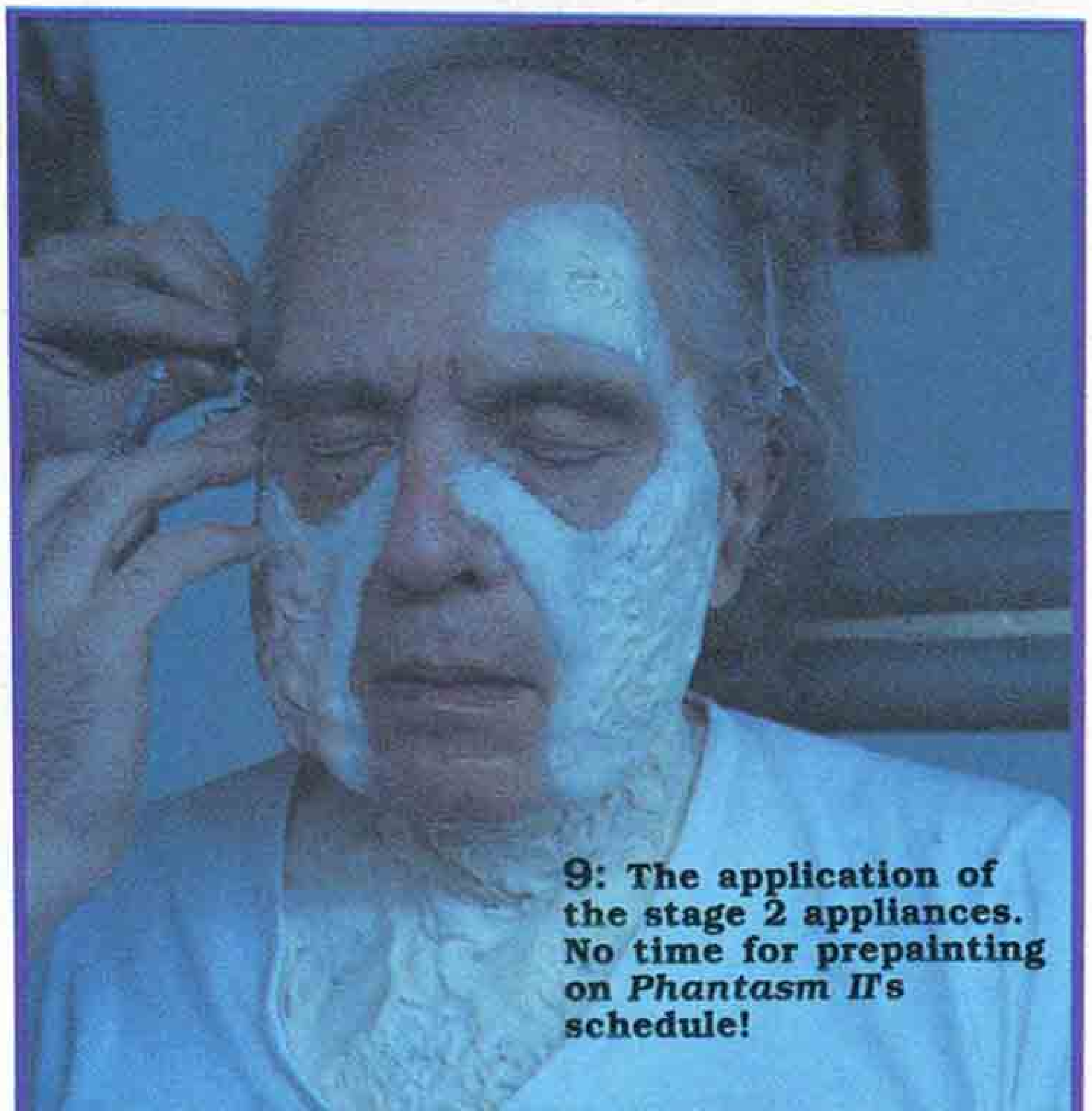
8: A clay press has been done for the eye-pop head with its final melted look. In addition to the acid holes, I resculpted the eyes to be half open. A clay press is created by taking a urethane or silicone negative mold of the original plaster life mask. It is backed with a plaster mother mold and removed. Into the urethane or silicone negative you press small pieces of warmed Plastilina. When you've covered the inside with your desired thickness of clay, back it with an inch or so of Hydrocal. After the Hydrocal sets, you chill the whole thing for a few hours to solidify the clay a bit, and then it's ready to pop apart.



10: Final touch-ups on the set.

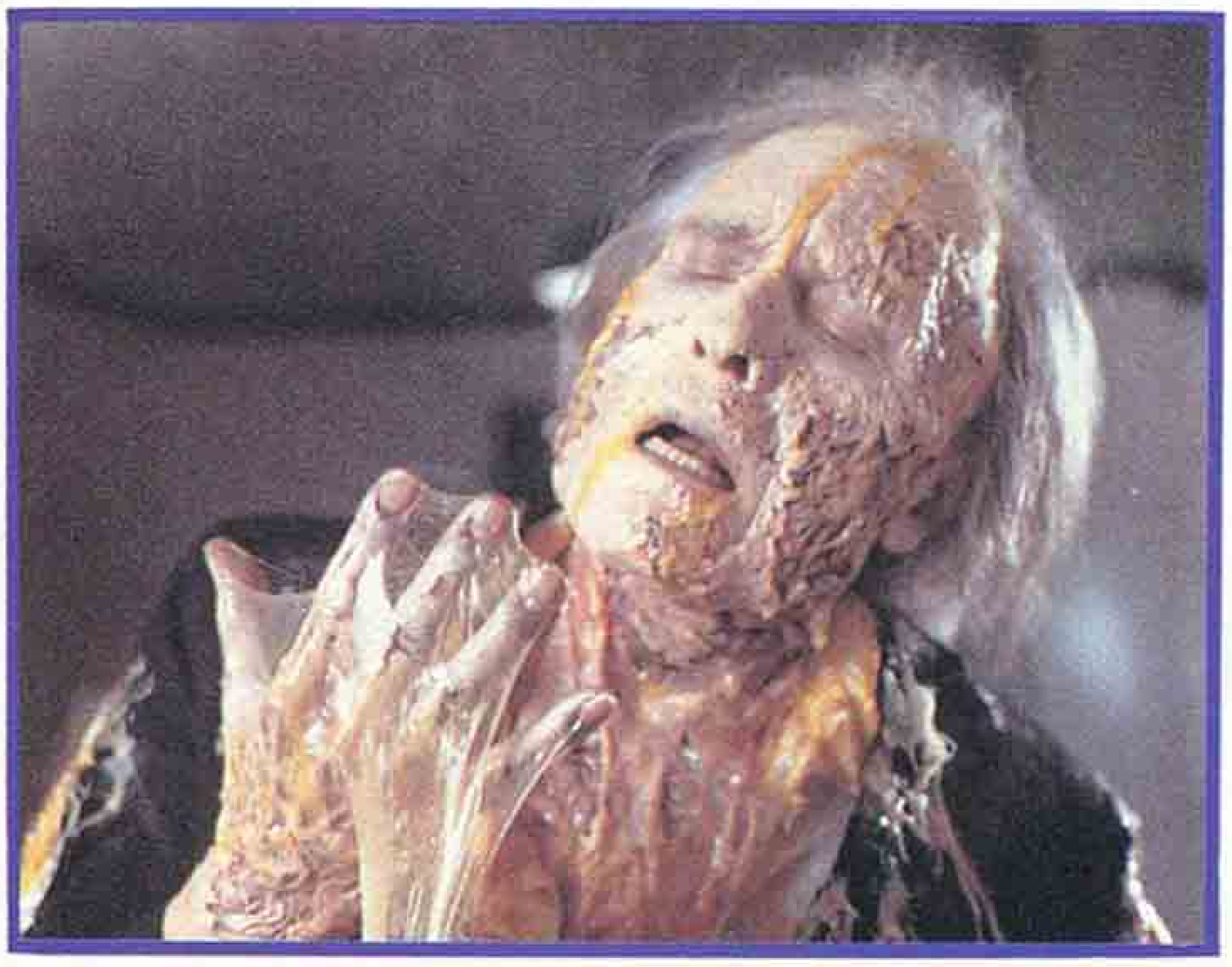


11: With the addition of a light K-Y Jelly coat, some chicken skin on the neck, and some Tall Man "blood," Angus is ready.

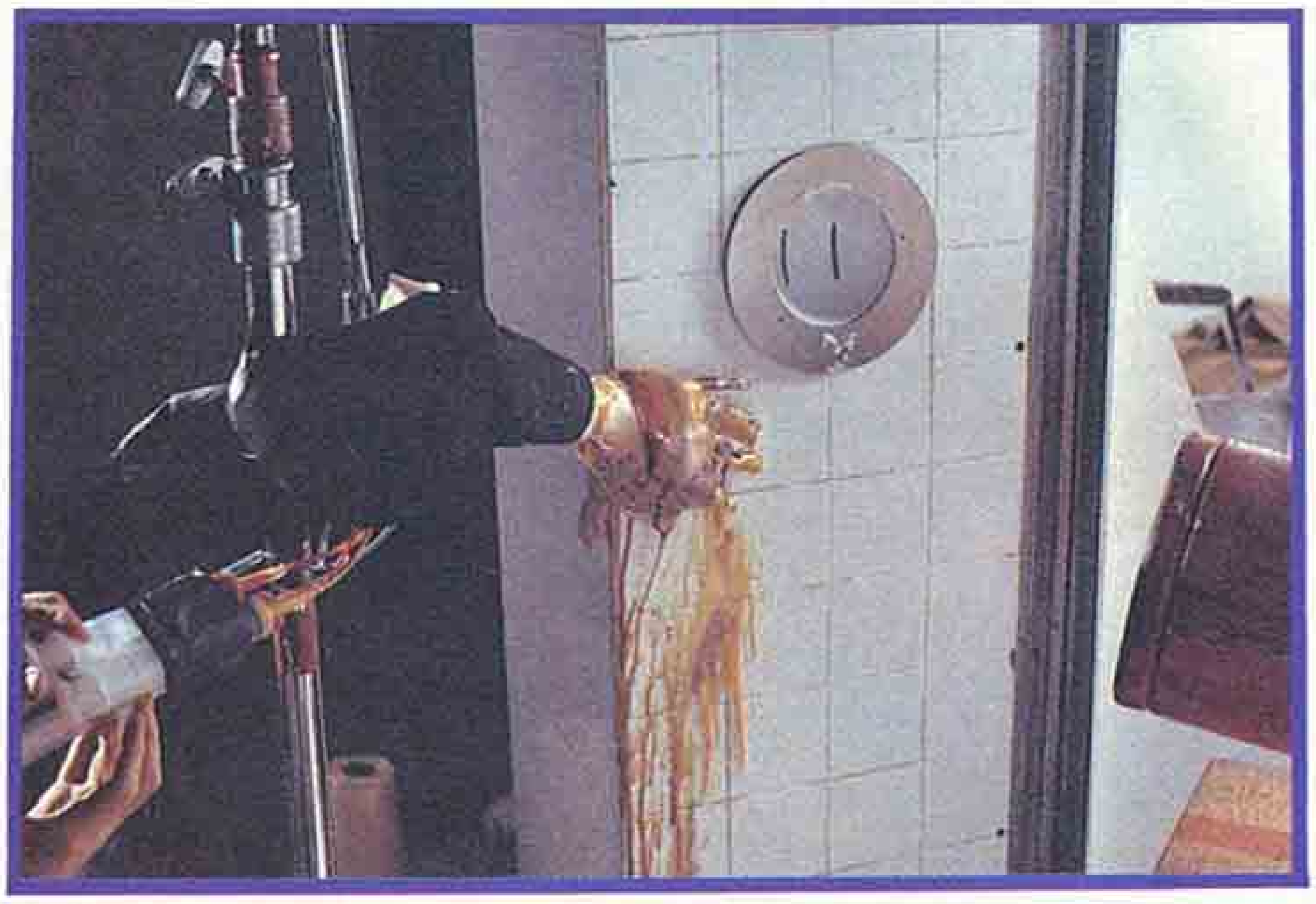


9: The application of the stage 2 appliances. No time for prepainting on *Phantasm II*'s schedule!

12: A few days later, we shoot Angus in the stage 3 makeup. He clearly enjoys being covered with Pros-Aide and foam latex.

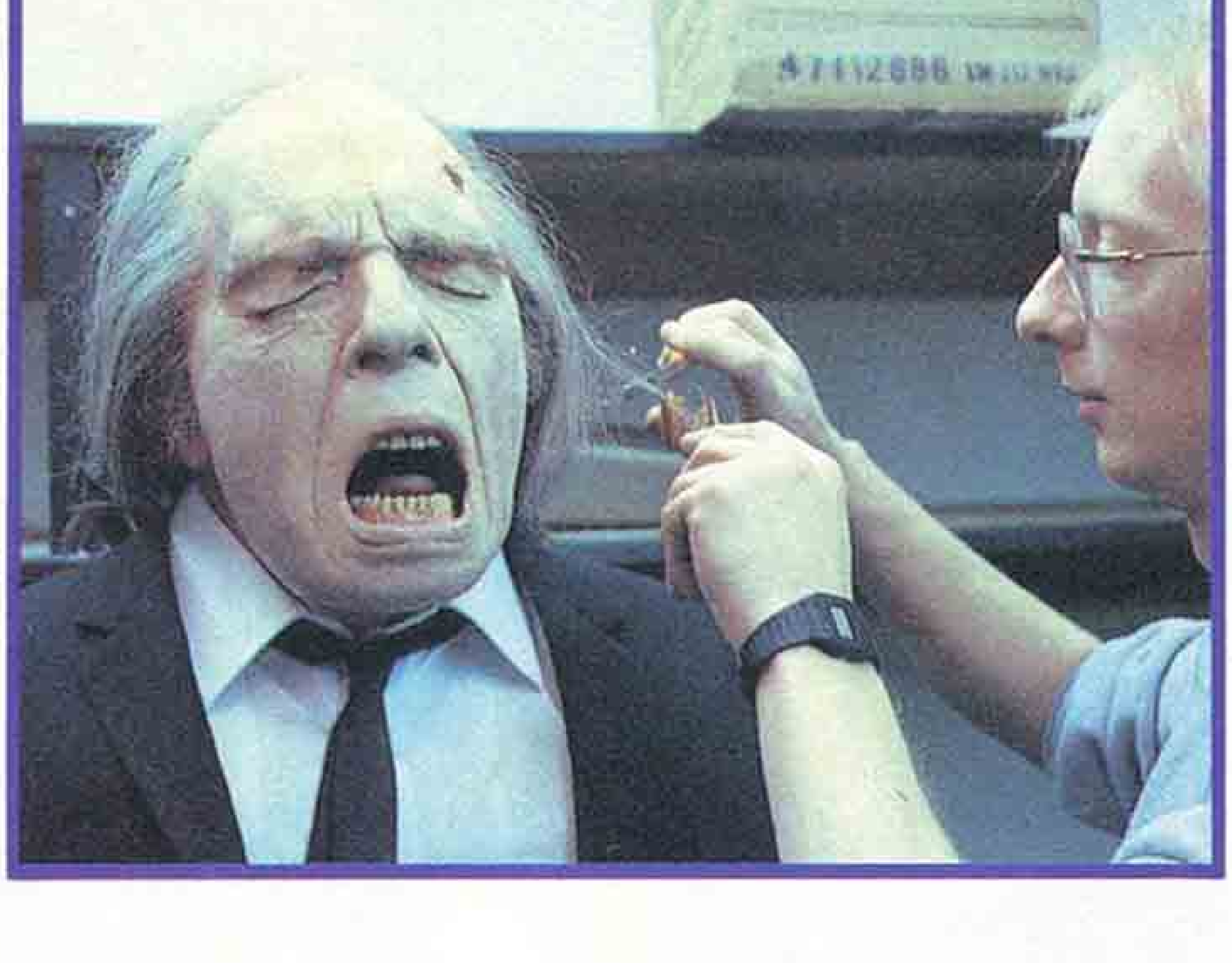


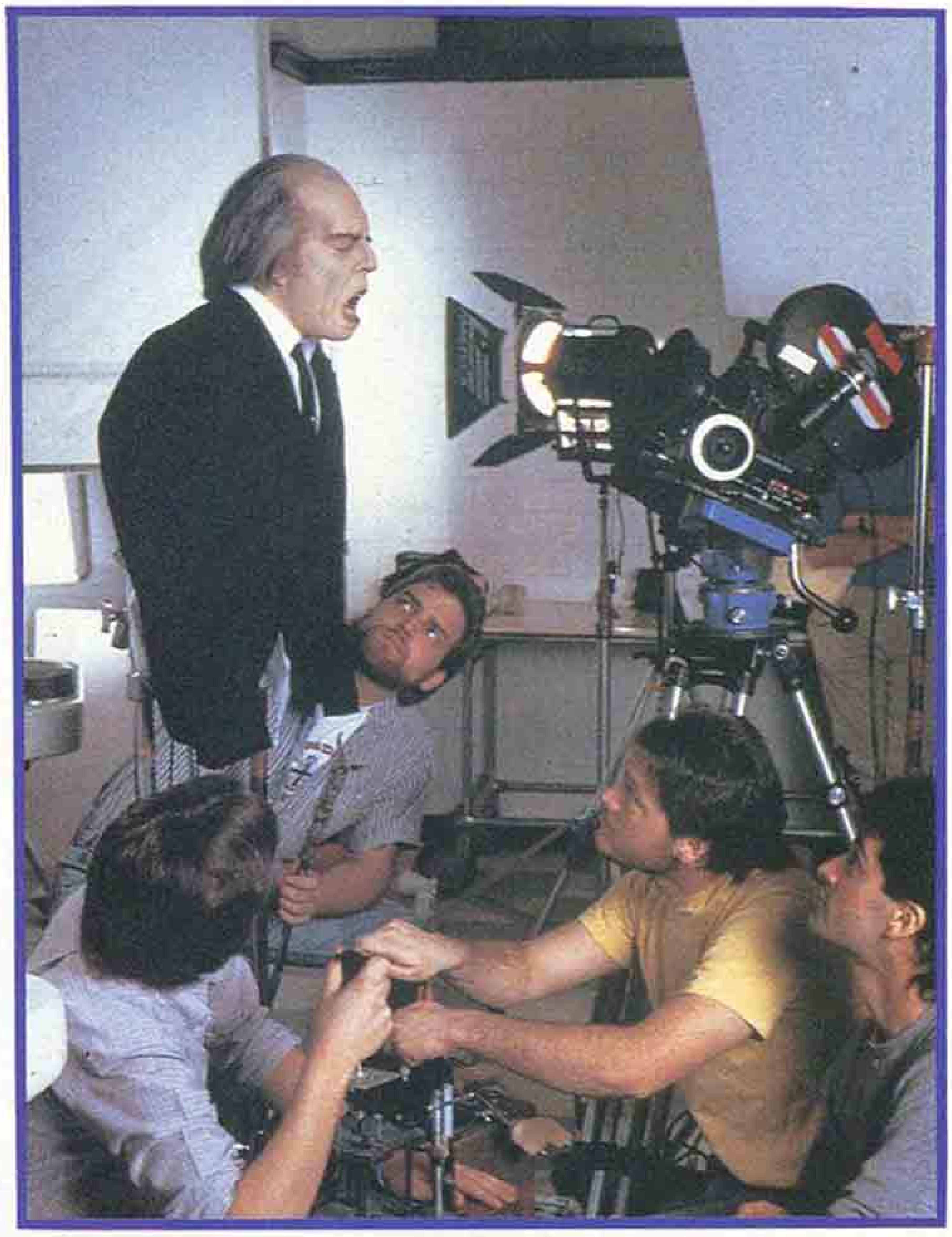
13: Appliances on his right hand, plus a generous portion of Alco-gum to further the melting process.



14: Angus' left hand, or more precisely, a gelatin replica. The gelatin is melted with a propane heater and shot at fewer frames per second.

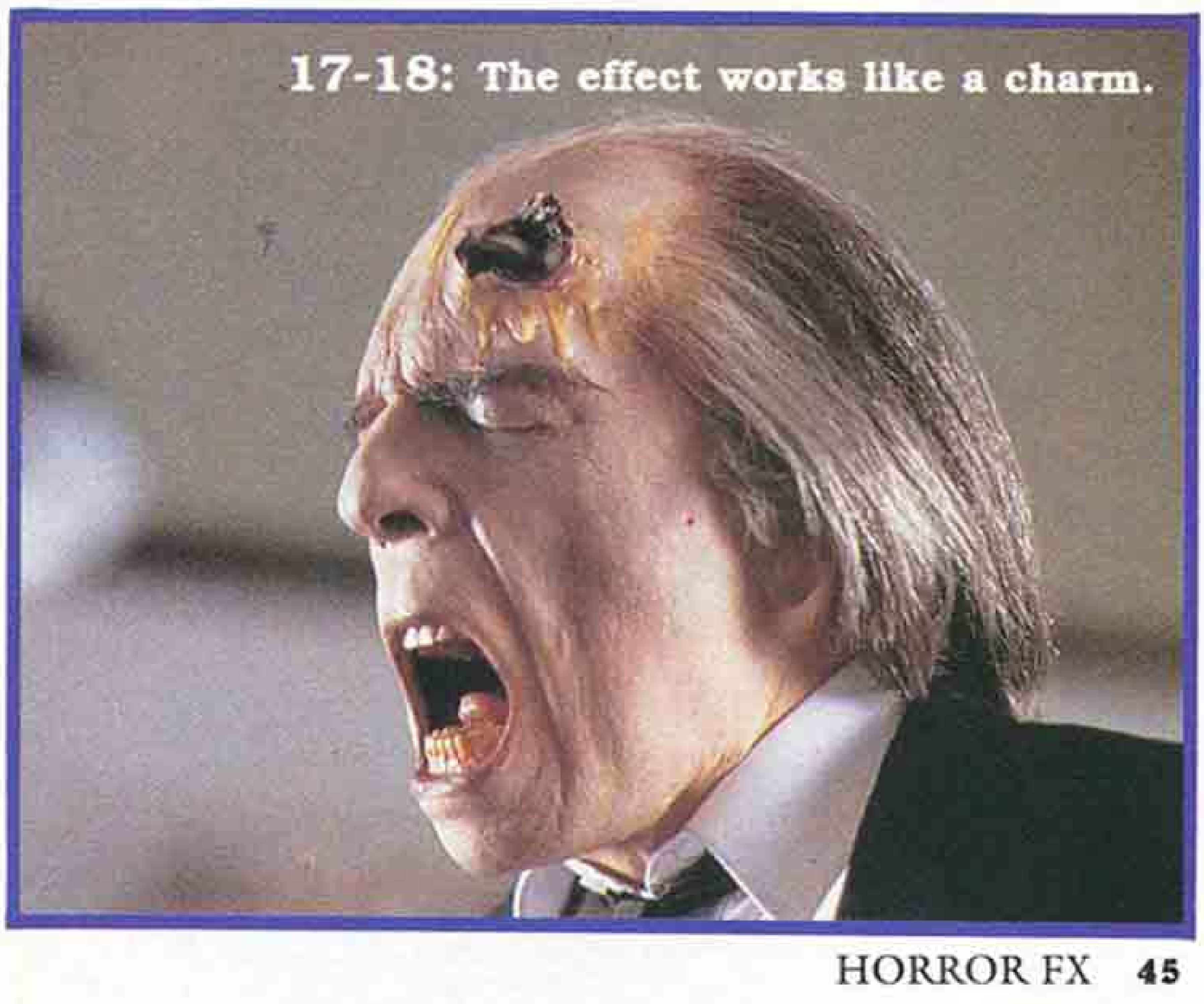
15: The mechanical head is given a final trim before shooting the sequence of the insect emerging.



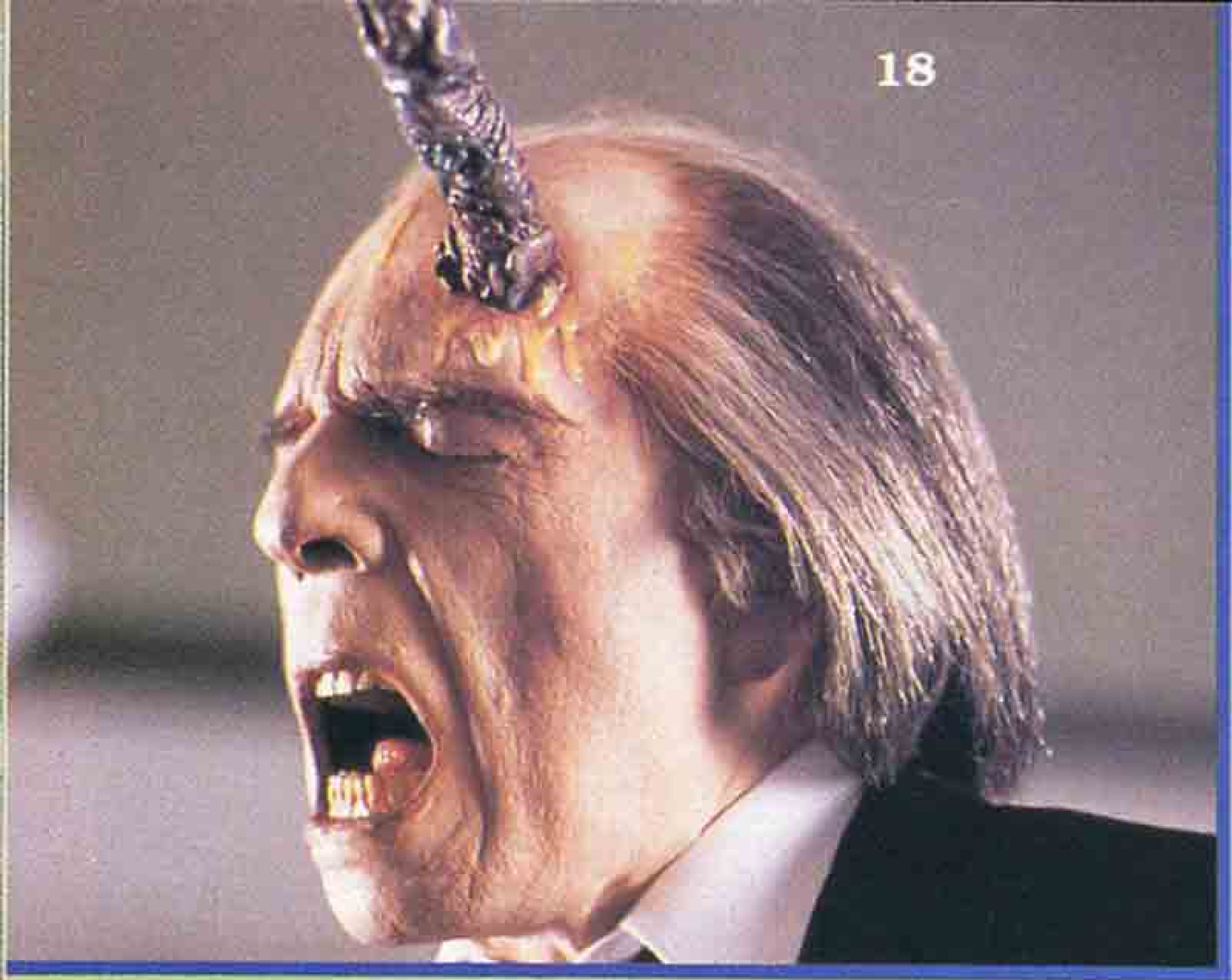


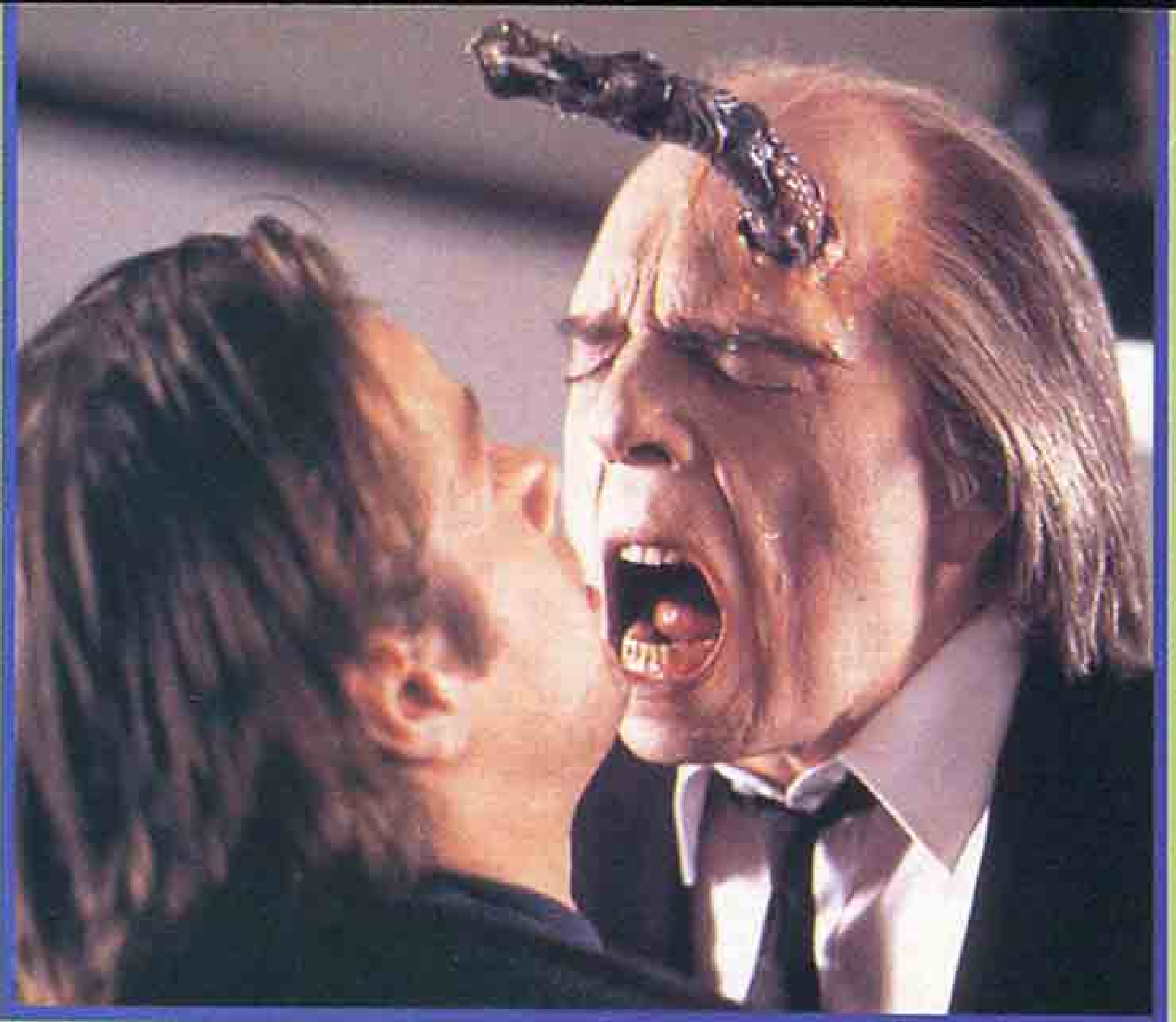
16: Assistants Dave, Bob, Everett and Gino are in place to work the controls for the head's jaw, brow and neck movements. Final cosmetic touches are done, then I make sure the forehead hole is clear.

The sequence was shot with both the real Angus Scrimm and a mechanical double.

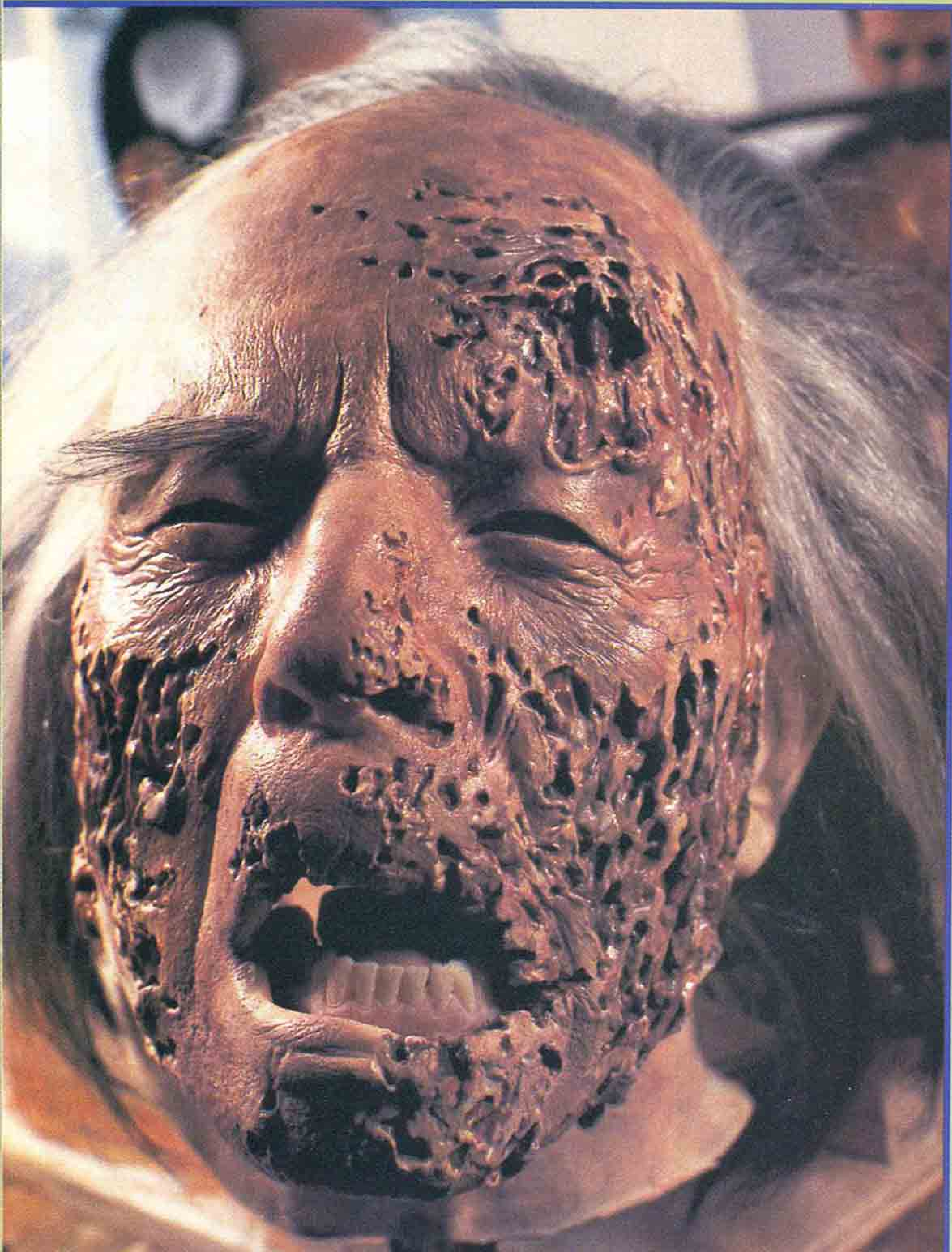


17-18: The effect works like a charm.





19: In addition to separate head FX shots, Don Coscarelli and I needed to cover the scene with Mike (James Le Gros) and the Tall Man. The sequence was shot with both the real Angus as well as his mechanical double.



> **These FX involved enough molds to fill a wall in my studio.**

20: To end the melting sequence, the Tall Man's eyes had to blow out. I created a urethane replica of the final melted head sculpture, and a mechanism was installed to blow out soft eyeballs with compressed air and plenty of yellow liquid. After trimming the hair and brows, the vinyl eye tabs can be put in place.

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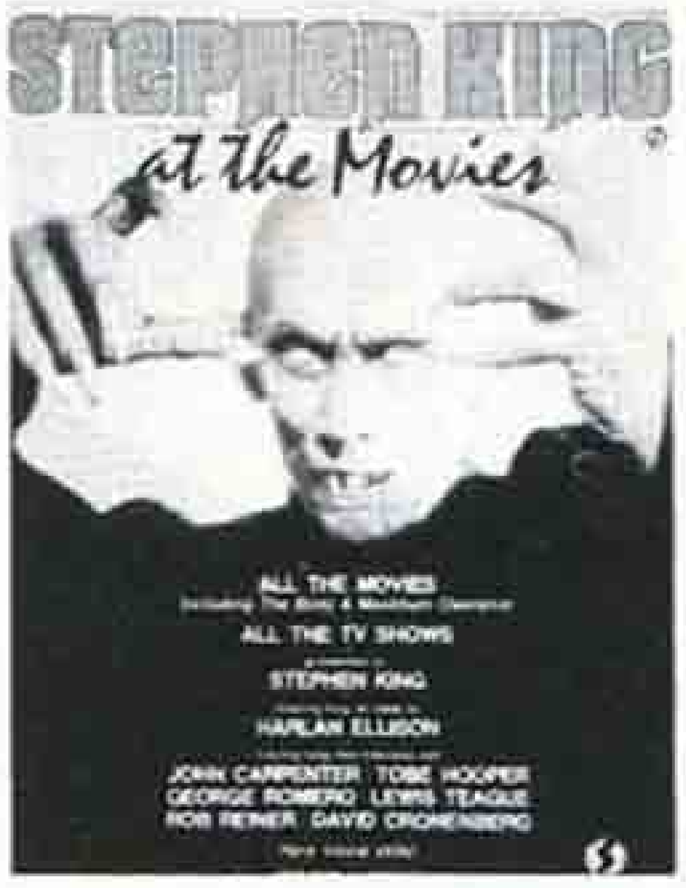
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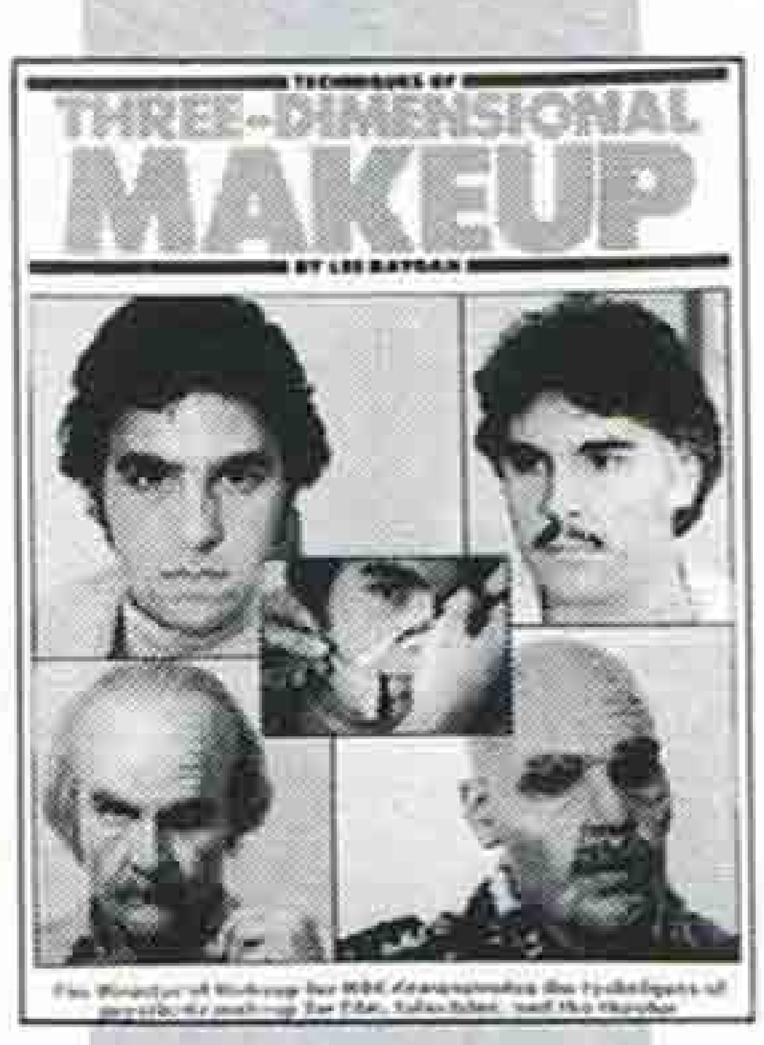
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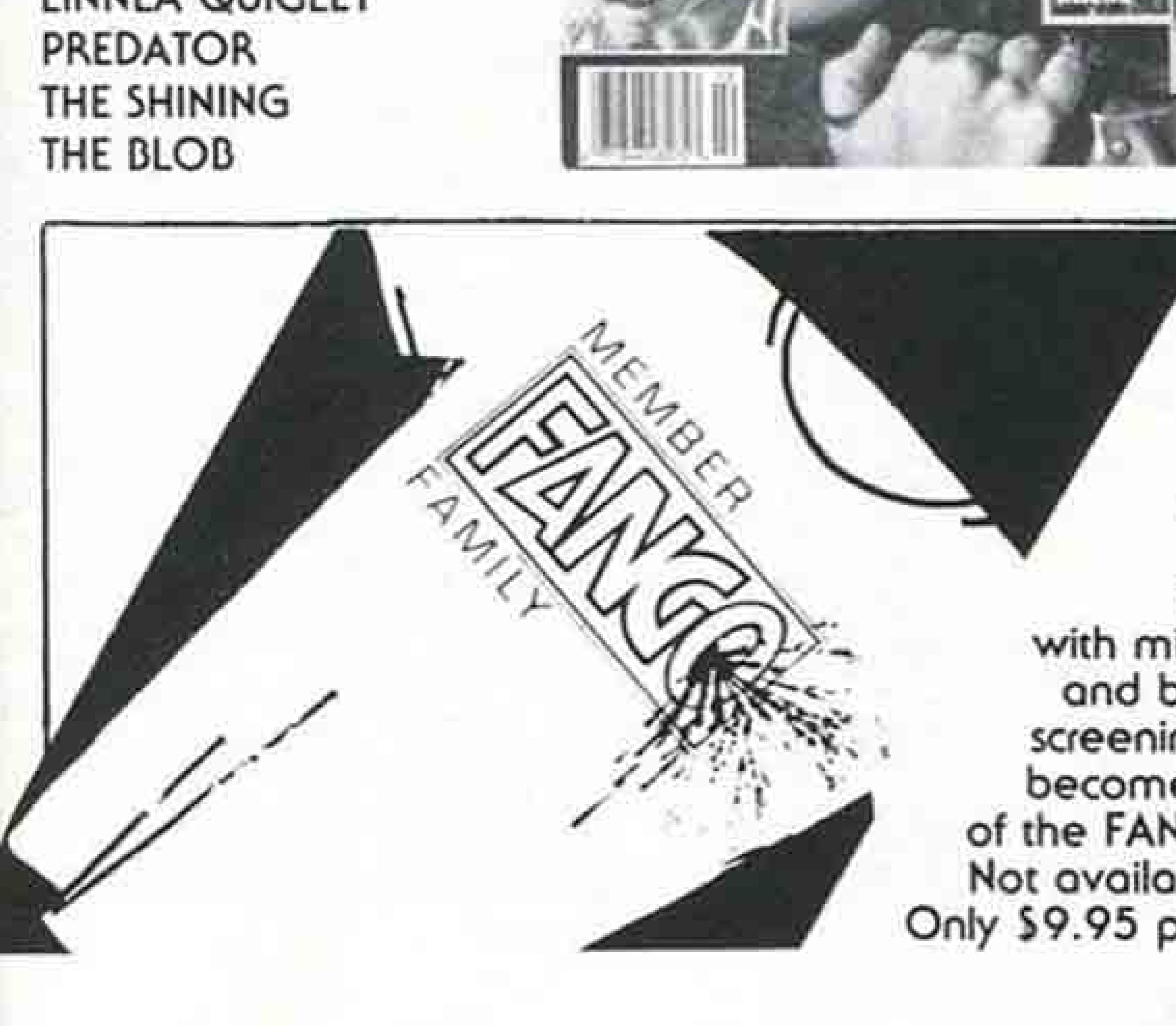
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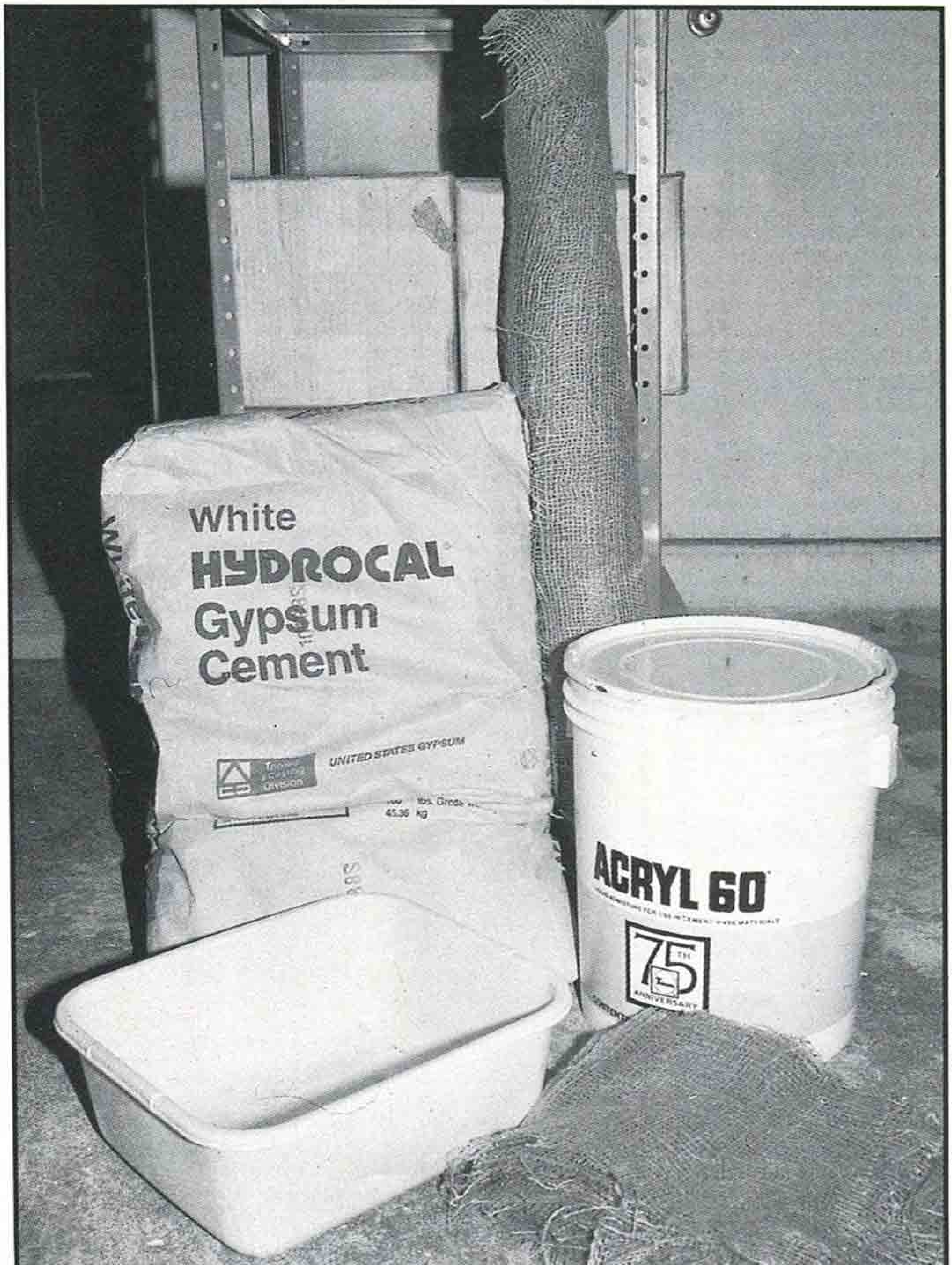
MOLDMAKING, FROM THE GROUND UP

John Caglione & Doug Drexler open the doors of the Makeup FX Lab for a lesson in basic moldmaking.



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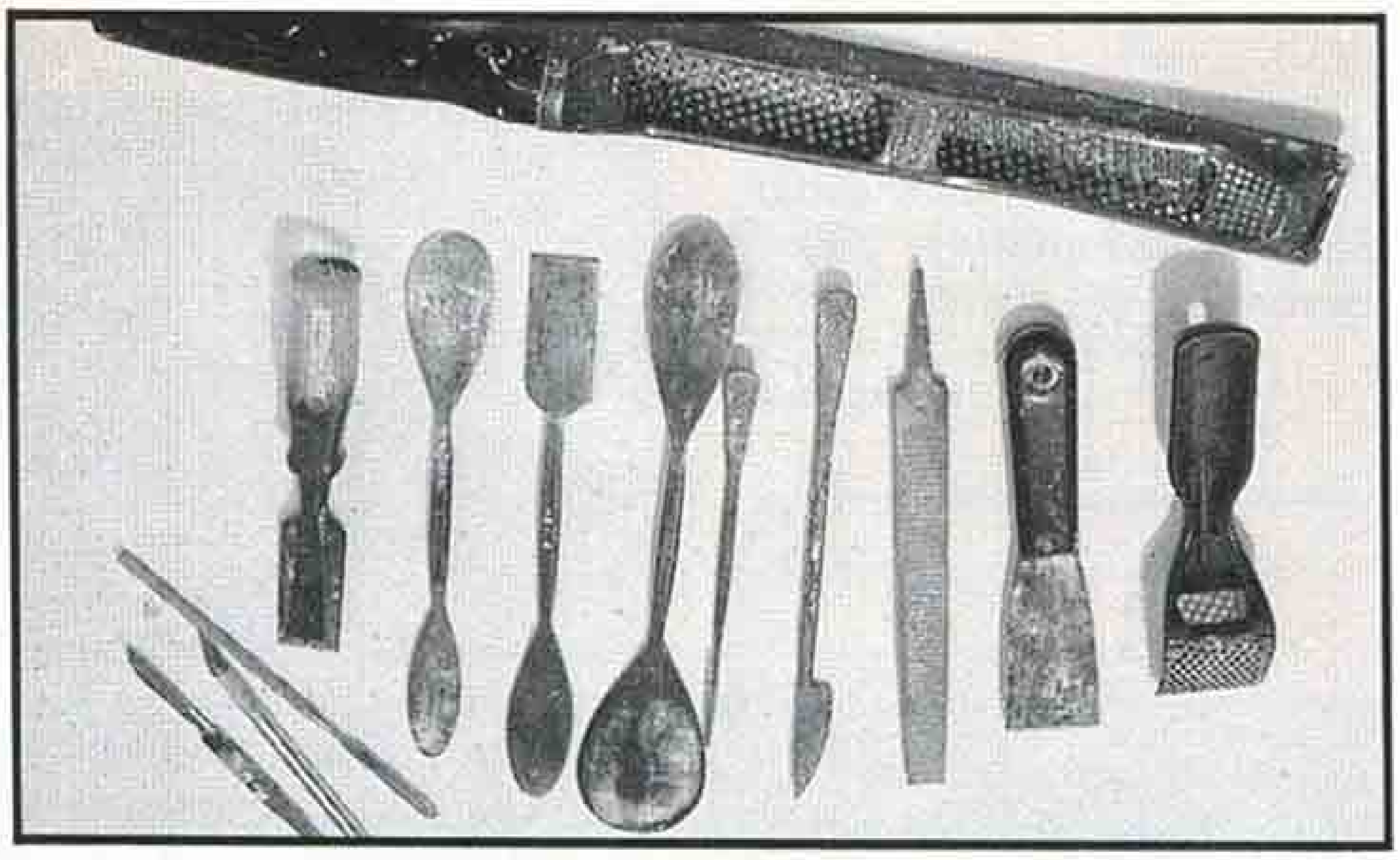
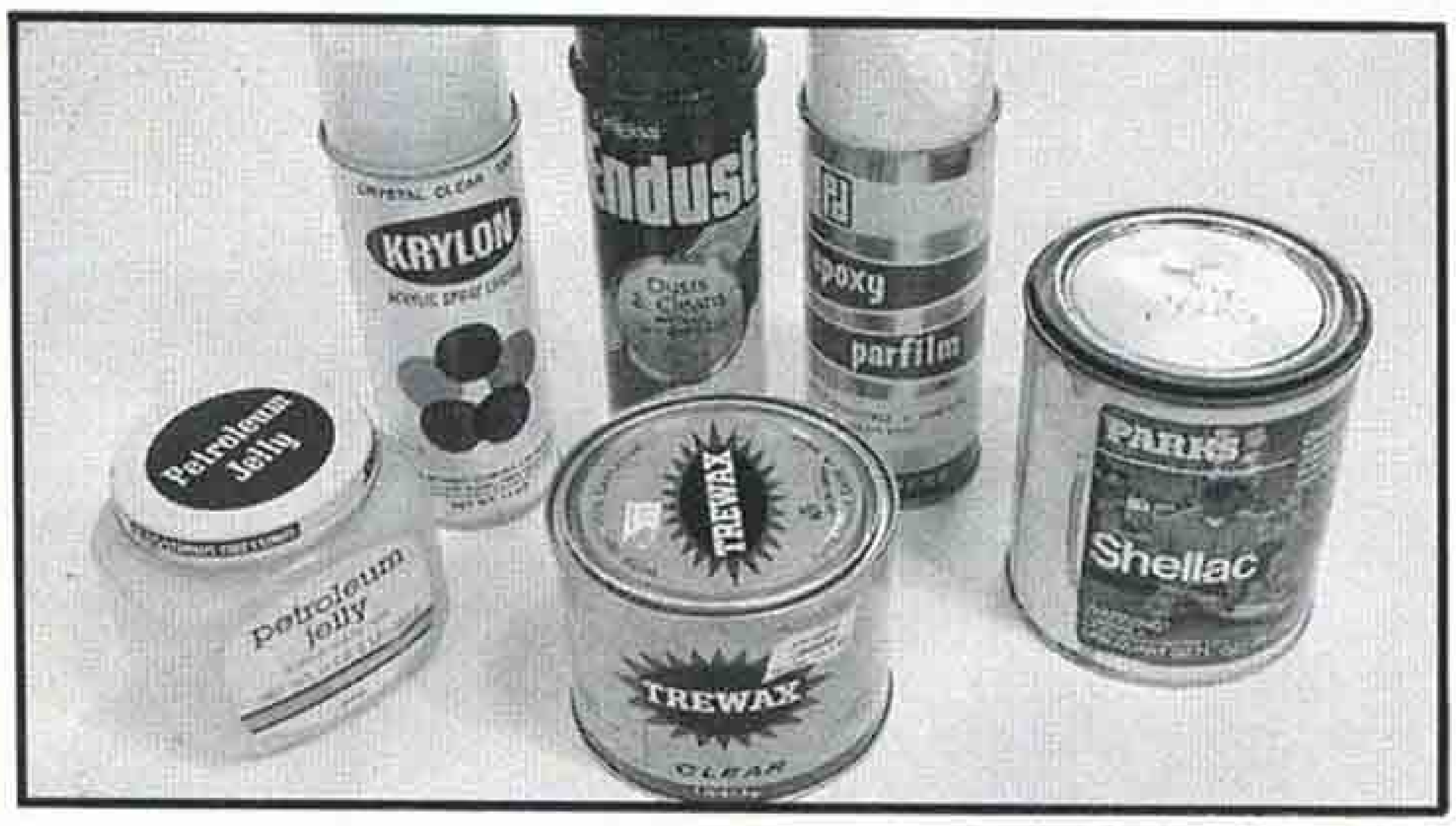
By DOUG DREXLER

1: Let's get the ball rolling with *basic plaster*. You're lookin' at it, the backbone of our industry: plaster, burlap, water and Acryl 60. All of these materials, with the exception of the Acryl, have been around since the beginning of time. Hydrocal and Ultracal are our two favorite gypsum cements. Hydrocal, a medium-strength cement, is used primarily for making life casts and nonessential molds known as waste molds. (A waste mold is a mold that you actually *break off* of your model.) Ultracal is too dense for this purpose. We use Ultracal where high strength and heat resistance are important. It is the most dimensionally stable of all the gypsum cements; this stability makes ultrafine invisible edges on makeup appliances possible. Burlap and Acryl are both used to reinforce gypsum.

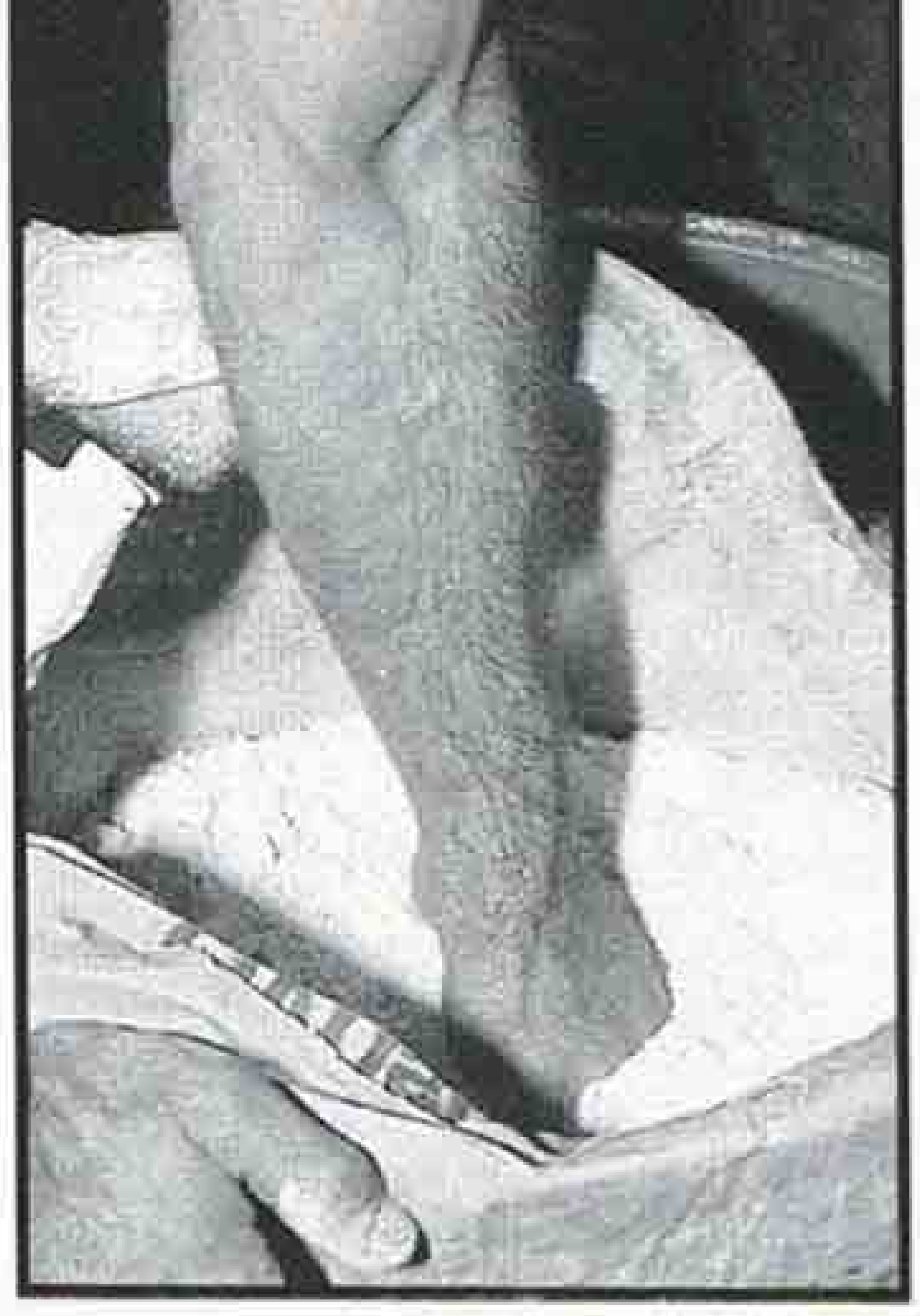


2: An assortment of plaster-working tools are imperative. Chisels, surforms, rasps and scalpels are *not* for severing people's heads. Sorry. Between the hardware store and sculpture supply, you should have no problem procuring these goodies. They are a most worthy investment. We assure you that your hands will be tied without them!

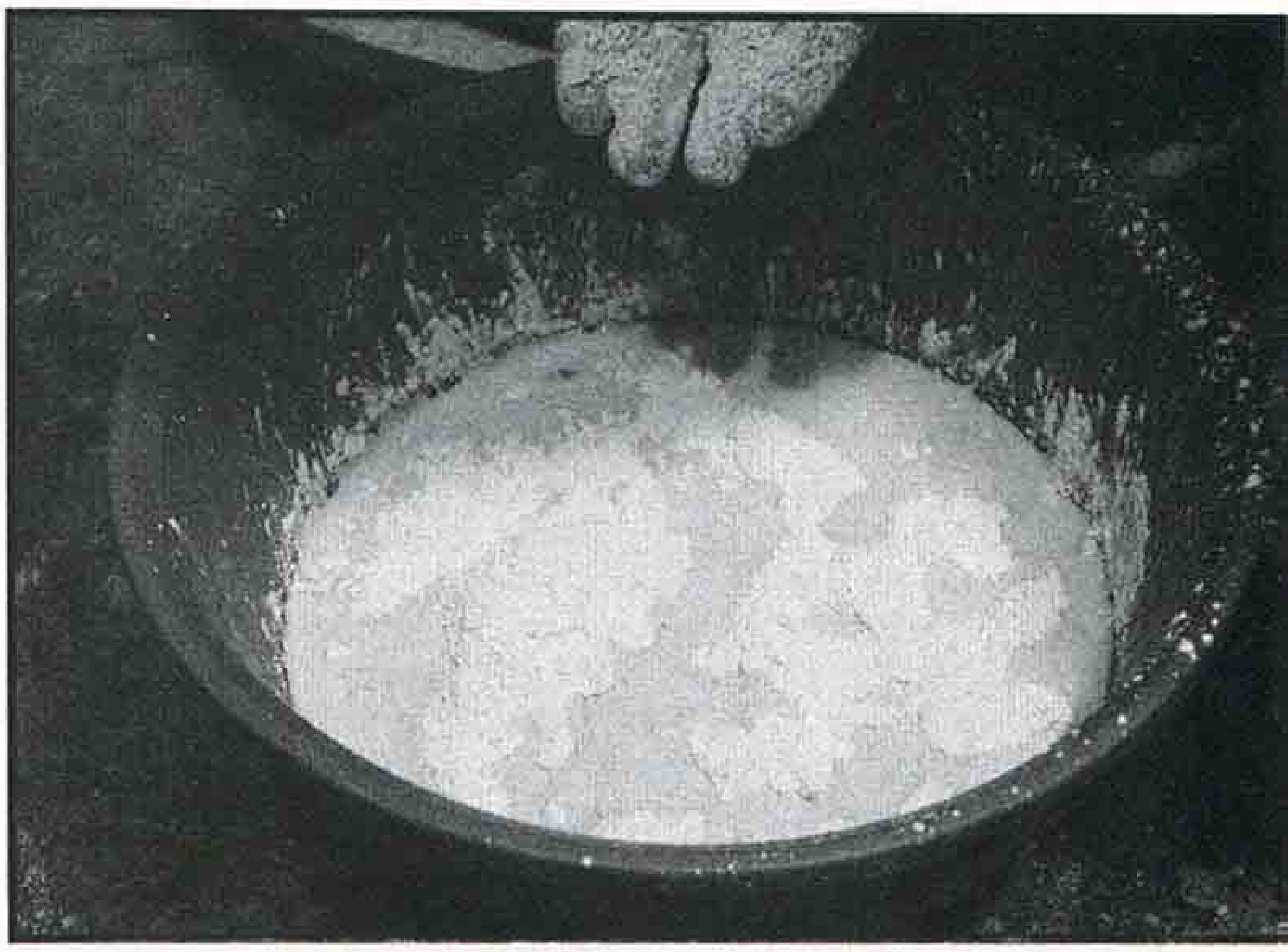


3: Pictured here are a few of the most common separators. A separator is something you apply to your model to keep plaster from sticking to it. Shellac and Crystal Clear are used to seal porous materials that tend to suck the water out of plaster, corrupting its surface and ruining your mold. For instance, if you plan to make a plaster model, you *must* seal it first, then separate with Vaseline or butcher's wax. If in doubt about which separator to use, do a test. Of all the items pictured above, the only one slightly obscure is the Parfilm; most sculpture supplies carry Parfilm or something similar. Ask!

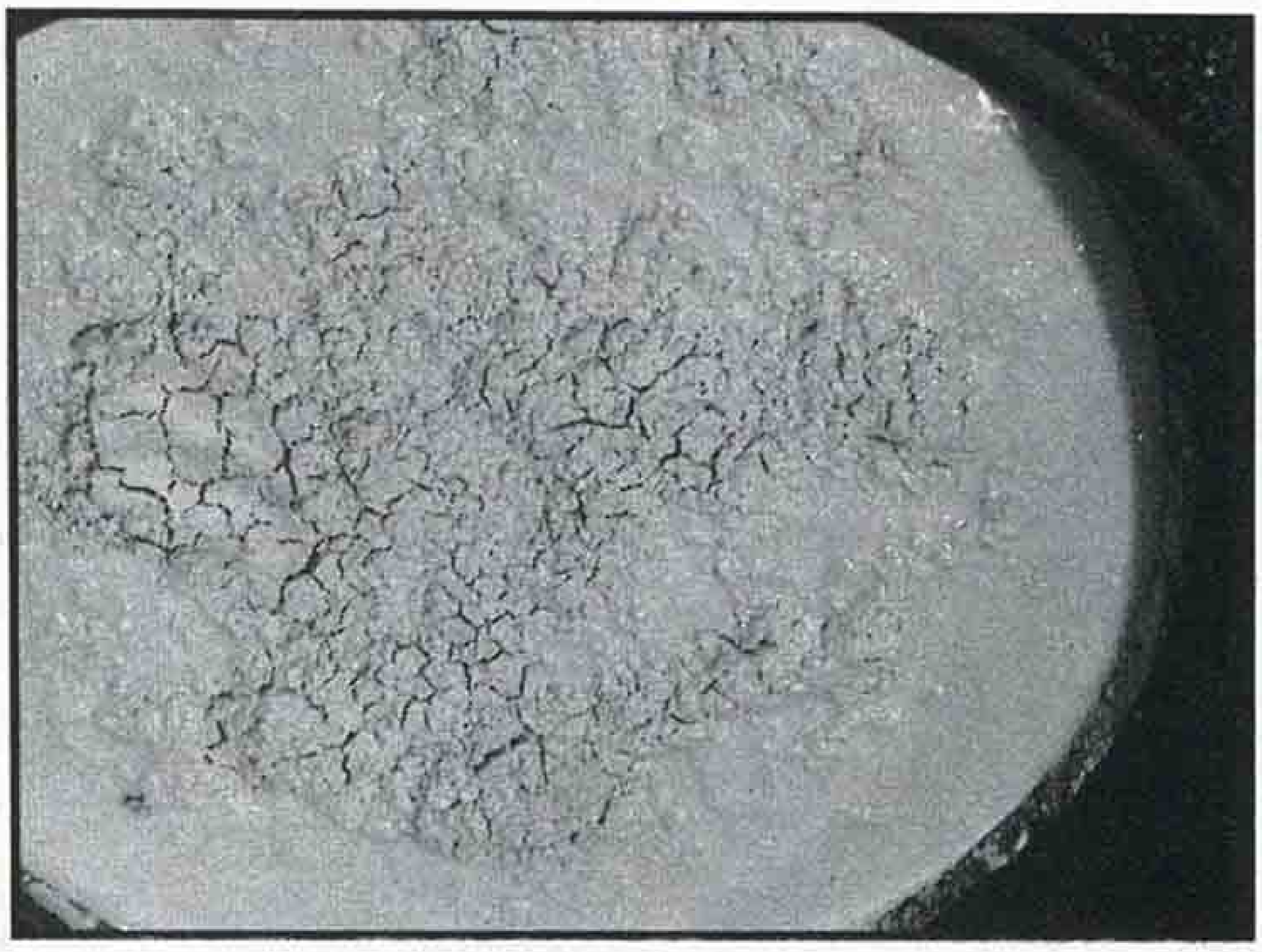
4: Plaster is a tactile thing. You must feel it and learn its characteristics. Here is an exercise that will sharpen your skills and help you master the creature known as plaster. Start with a flexible plastic bowl sprayed with Endust. (This makes leftover plaster pop out, leaving a nice clean bowl. If you don't believe me, try it without Endust. Heh! Heh!) OK, half-fill the bowl with cool water. Rule of thumb: Your volume will approximately double by the time you've added the gypsum. Use this as an aid in estimating the quantity of material you end up with.



5: Next, go to the old plaster bag and get in there! Fluff it up good, 'cause plaster tends to pack down while in transit. Each particle of plaster is supposed to have a perfect little bubble of air around it; if it's packed, the bubble gets distorted and the plaster will not evenly absorb the water. This can result in substandard strength, a no-no in anyone's book.

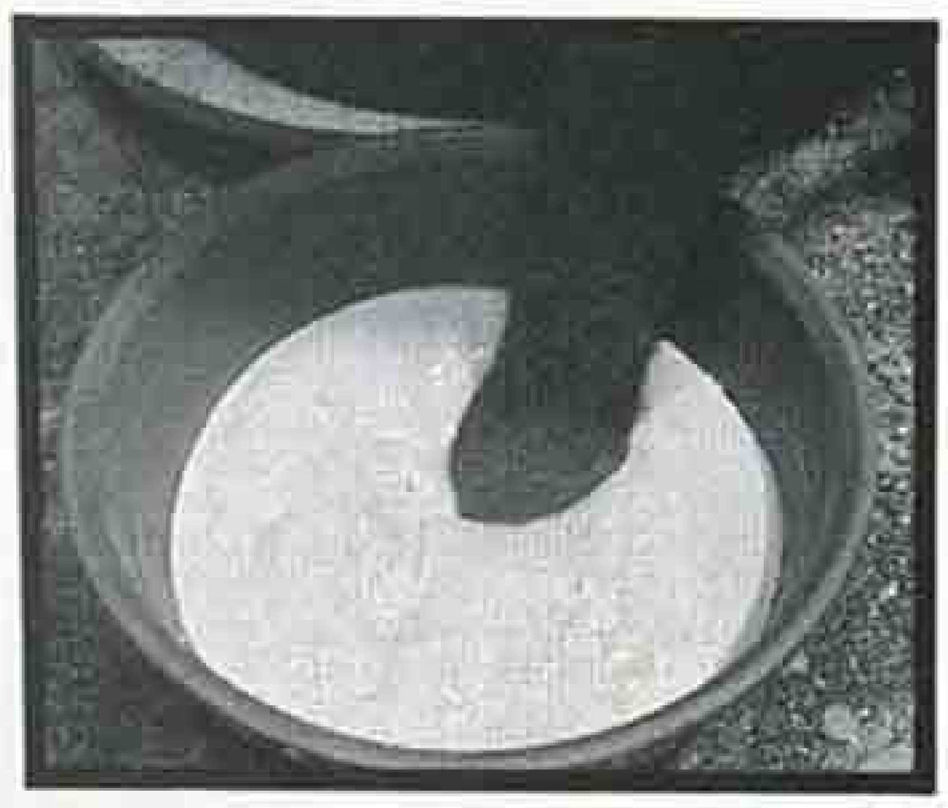


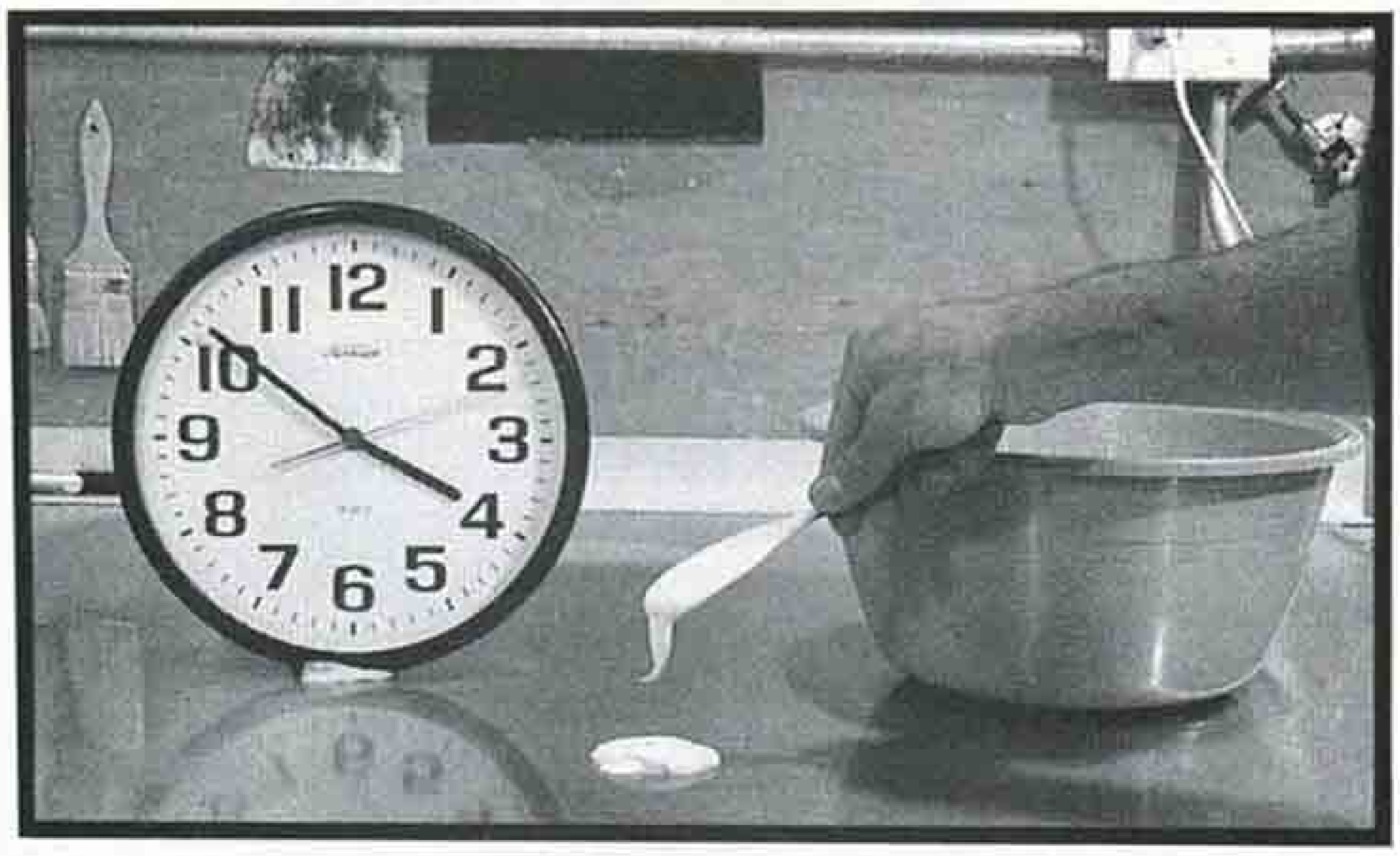
6: Sift the plaster (in this photo, Hydrocal) into the bowl. Use your hand rather than a cup; with a cup, you cannot feel the material, and if you have some grit or debris in there, you'll never know until it's too late. Don't dump the plaster in, take your time. Let the water take the plaster at its own rate. When you start to get dry areas like islands, stop sifting. Let the plaster soak.



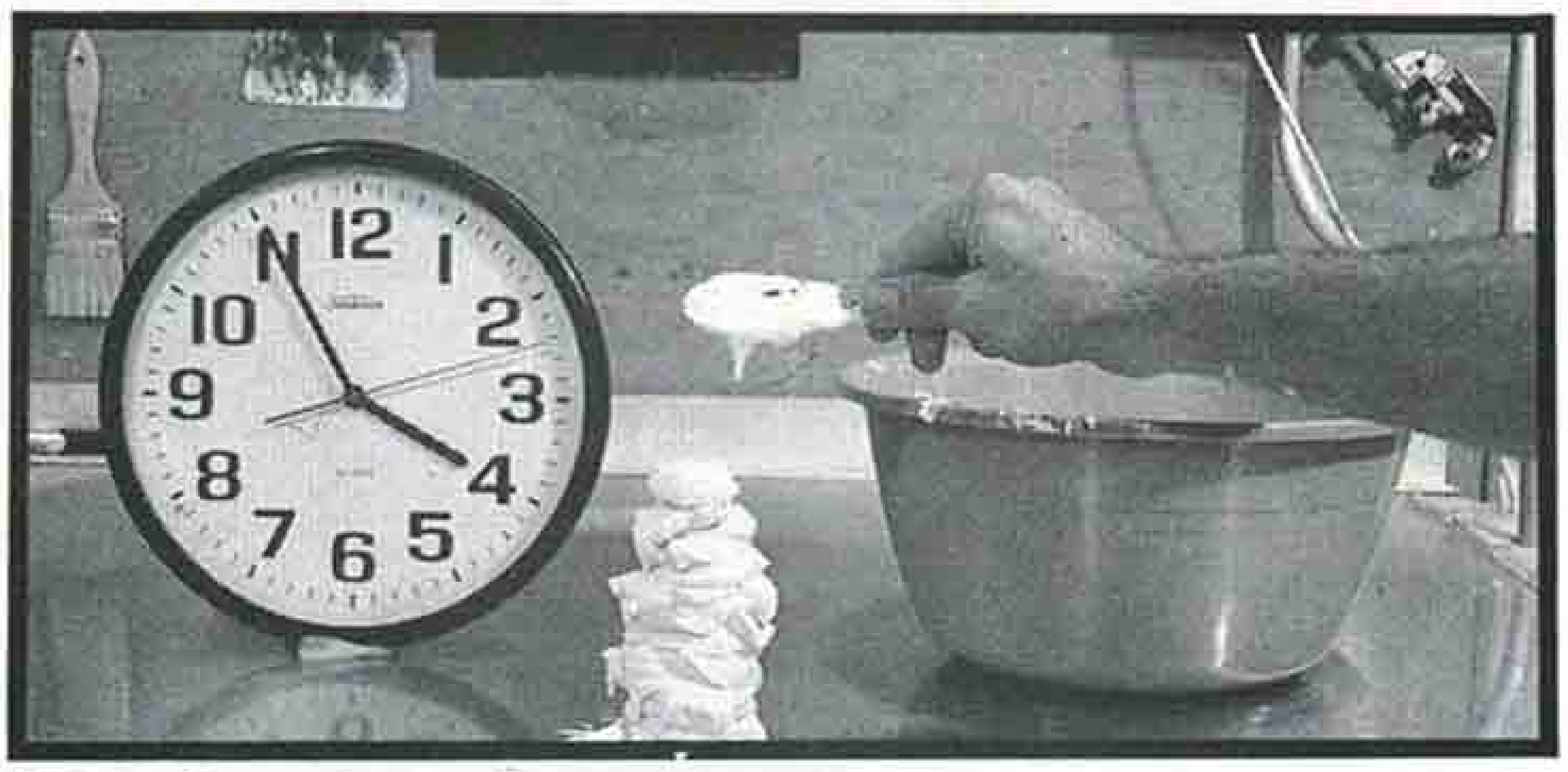
7: Eventually, you're gonna end up with this, rather like a drained river bed. When you see this, the plaster is sufficiently soaked.

8: Now the fun begins. Get your hand submerged, and with a gentle side-to-side movement, agitate the mix for about a minute. Nice and creamy, now.

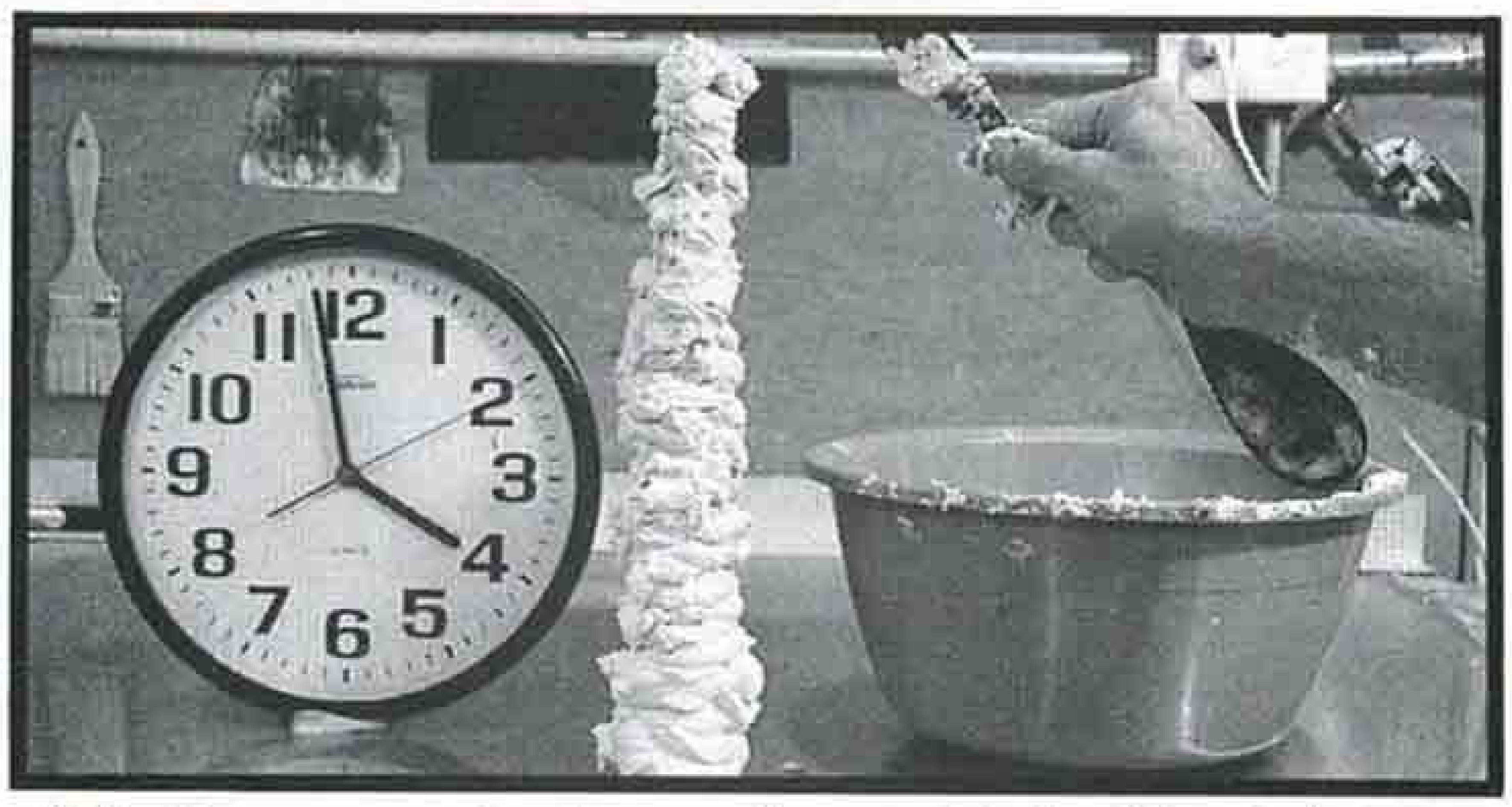




9: Ready for a little time-lapse? Here we discover the different phases of plaster's life. Once it's mixed, the stuff begins to thicken, going through many consistencies. In order to use it competently, you must become master of all its ages. Check the clock; at this time, the Hydrocal is a runny soup, like melted ice cream. If you keep adding material at this point, the stuff will just spread across the table.

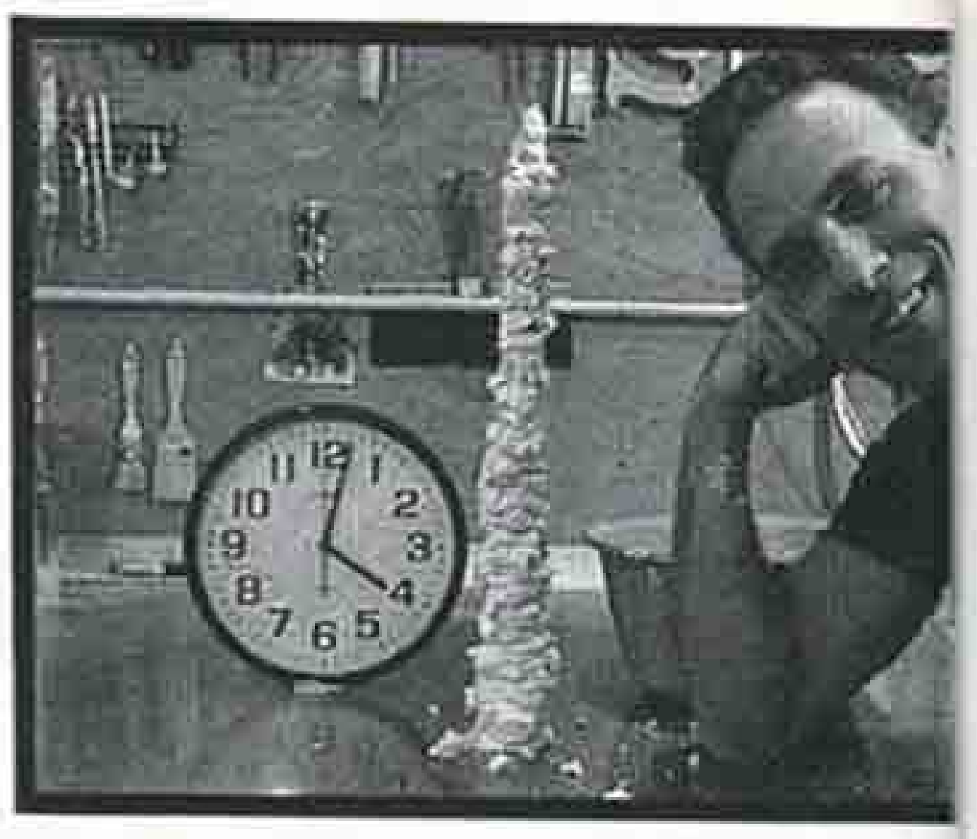


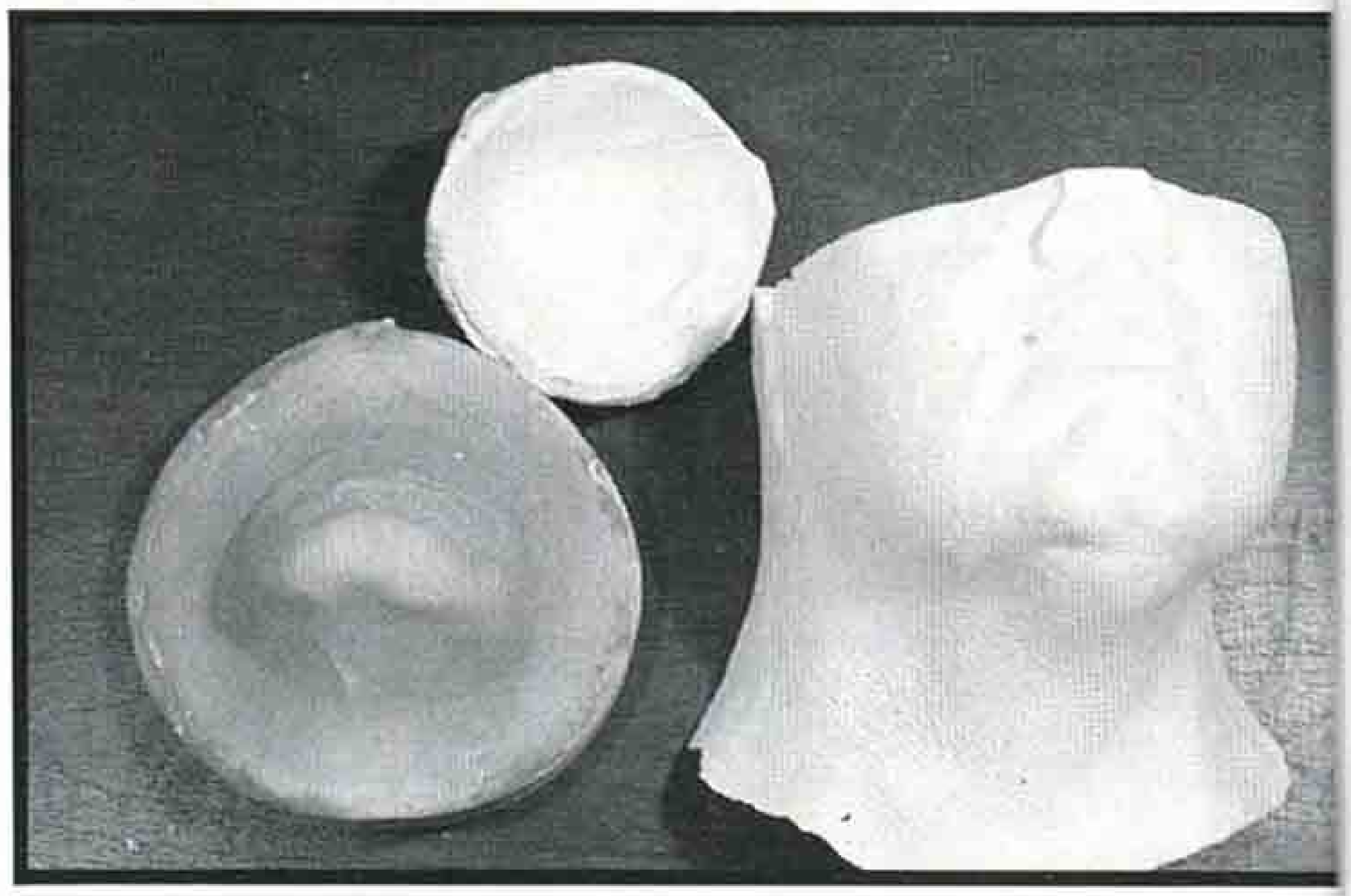
10: After about four minutes, the mix has reached a viscosity that allows for some modest buildability. If you added one more spatula full, the whole thing would collapse.



11: At seven minutes, we're cookin' with gas! But one more dab, and like the tower of Babel, it would all fall down.

12: Are we having fun yet? That's it, the stuff is set. Versatility, thy name be plaster!



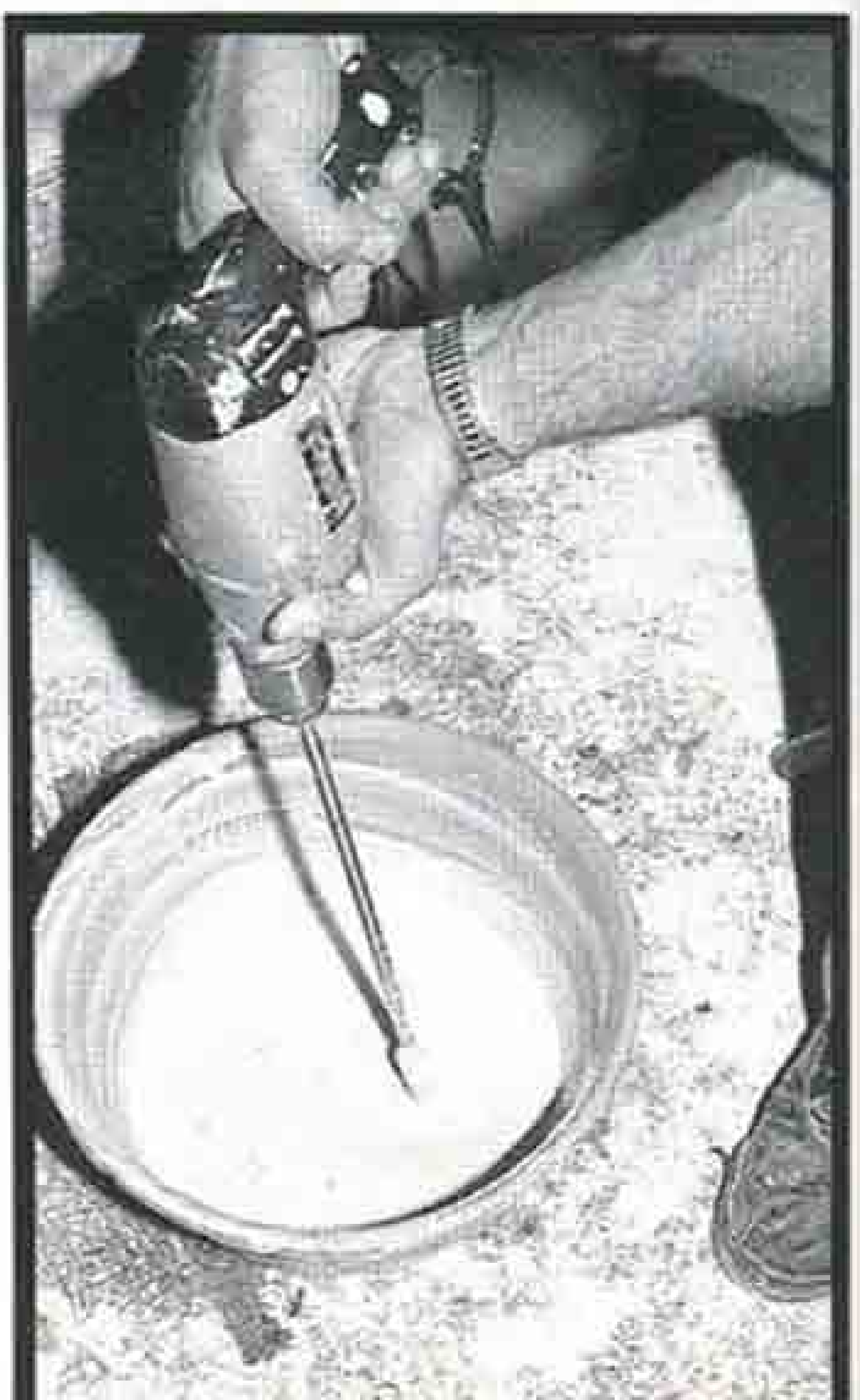


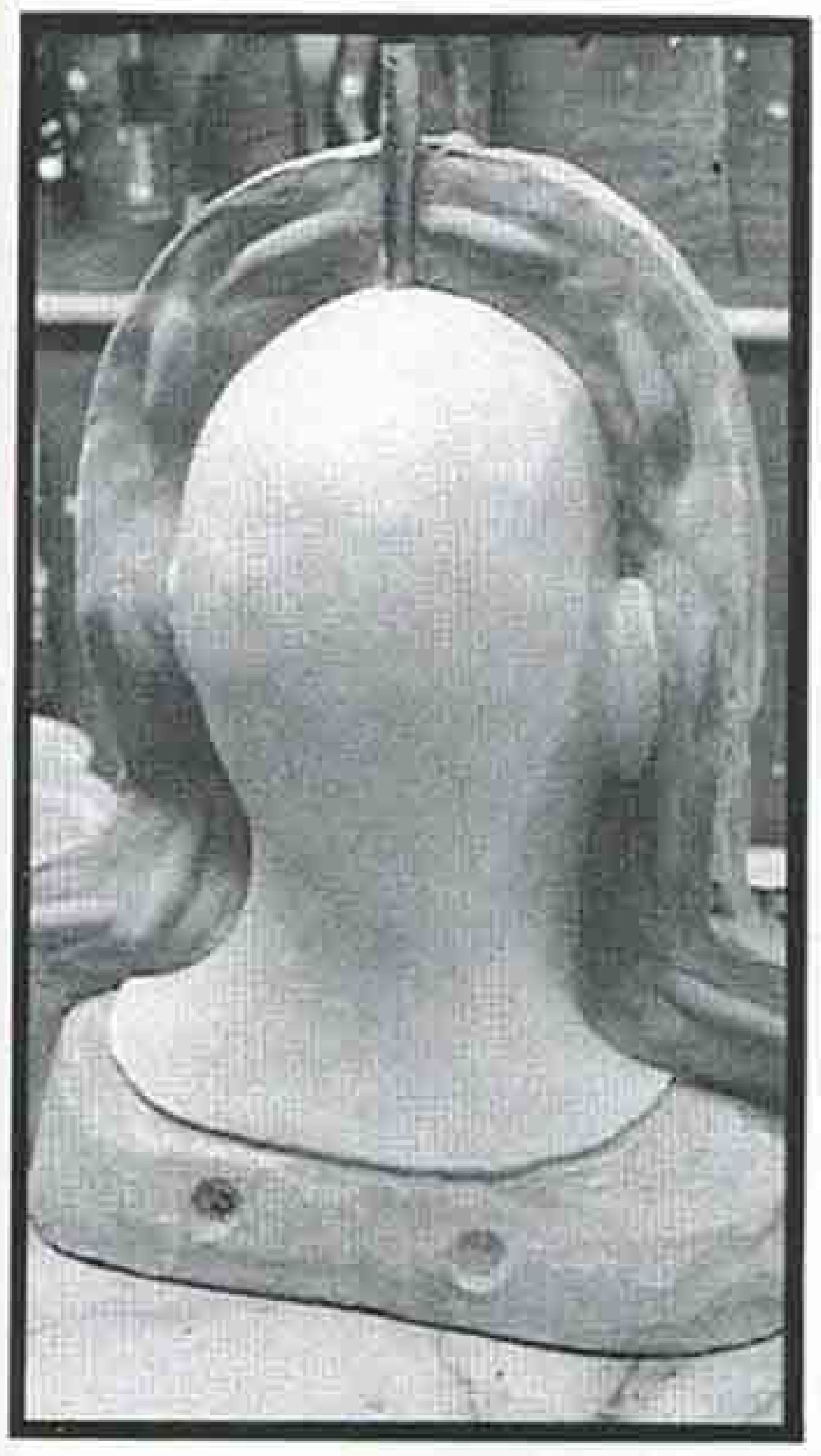
13: This shot demonstrates how we use different plasters for different purposes, and how they work together. To the left is our original Hydrocal life cast. Our order from the sculpture department calls for a copy of the actor's chin that can ultimately be used to fabricate foam latex appliances, so we need good dimensional stability and heat resistance. This calls for Ultracal. In order to do this, we're going to make a Hydrocal snap mold; this means that we seal the life cast with either shellac or Crystal Clear. Next, coat the cast with the separator of your choice. Vaseline will do nicely.

Mix your Hydrocal, building the material up on the chin. Since the actor's chin is an open, fairly flat surface, we should have no problem popping the set Hydrocal off of the original life cast. A nose would be a problem; since it has too many nooks and crannies, the Hydrocal would lock onto the original and never come off. In that case, you would make a multipiece mold.

So OK, we've got the Hydrocal snap. (That's the little cylindrical mold in the center. It is a negative of the actor's chin.) If we pour Ultracal into this snap, we end up with a positive of the chin, suitable for baking foam latex.

14: Let's just take a quick taste of some advanced moldmaking. Here, we prepare some Ultracal using a drill to mix the gypsum. A rubber sanding disc, submerged at the end of the drill shaft, assures the best and strongest mix. Time mixed is also crucial, but that's for later.

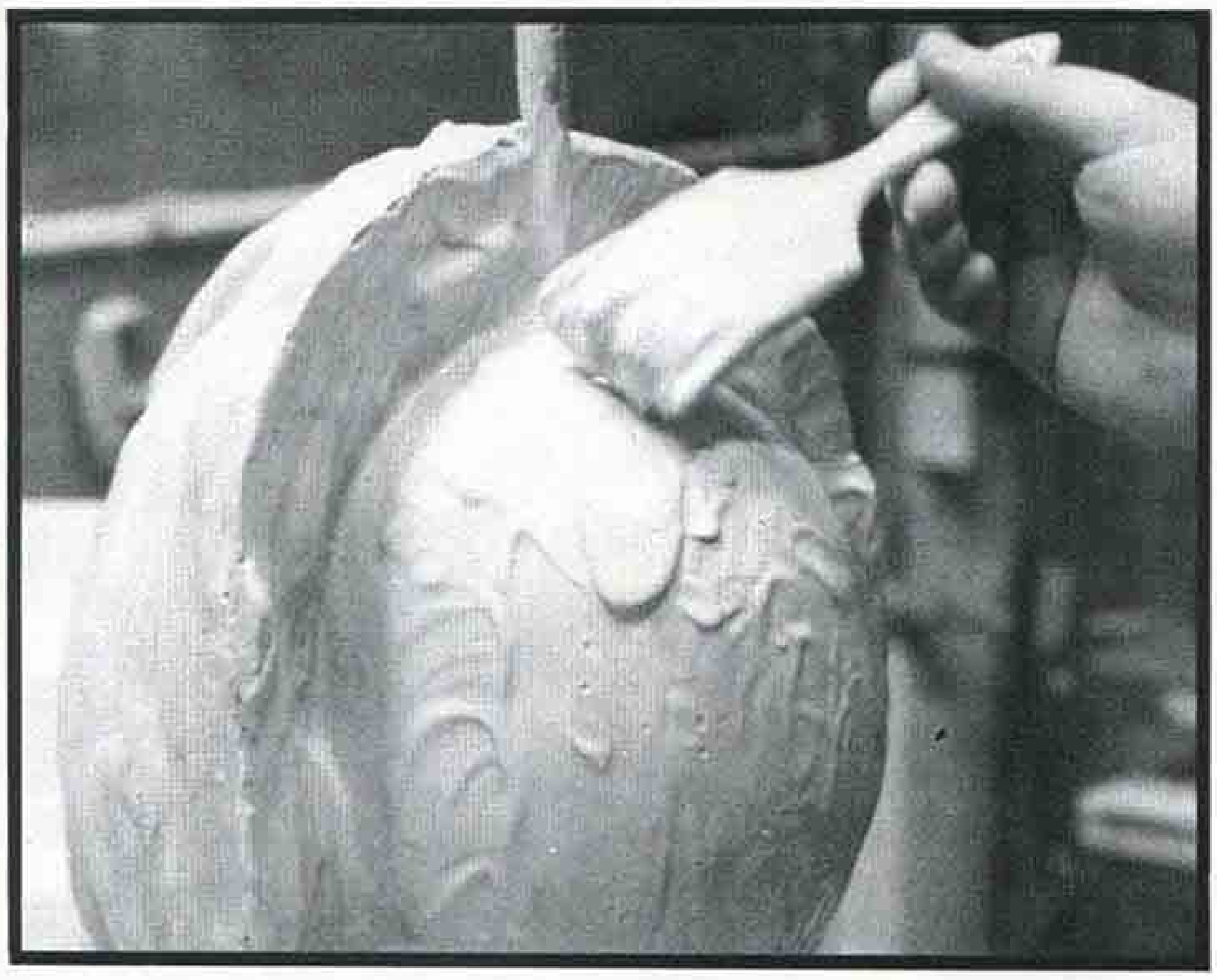




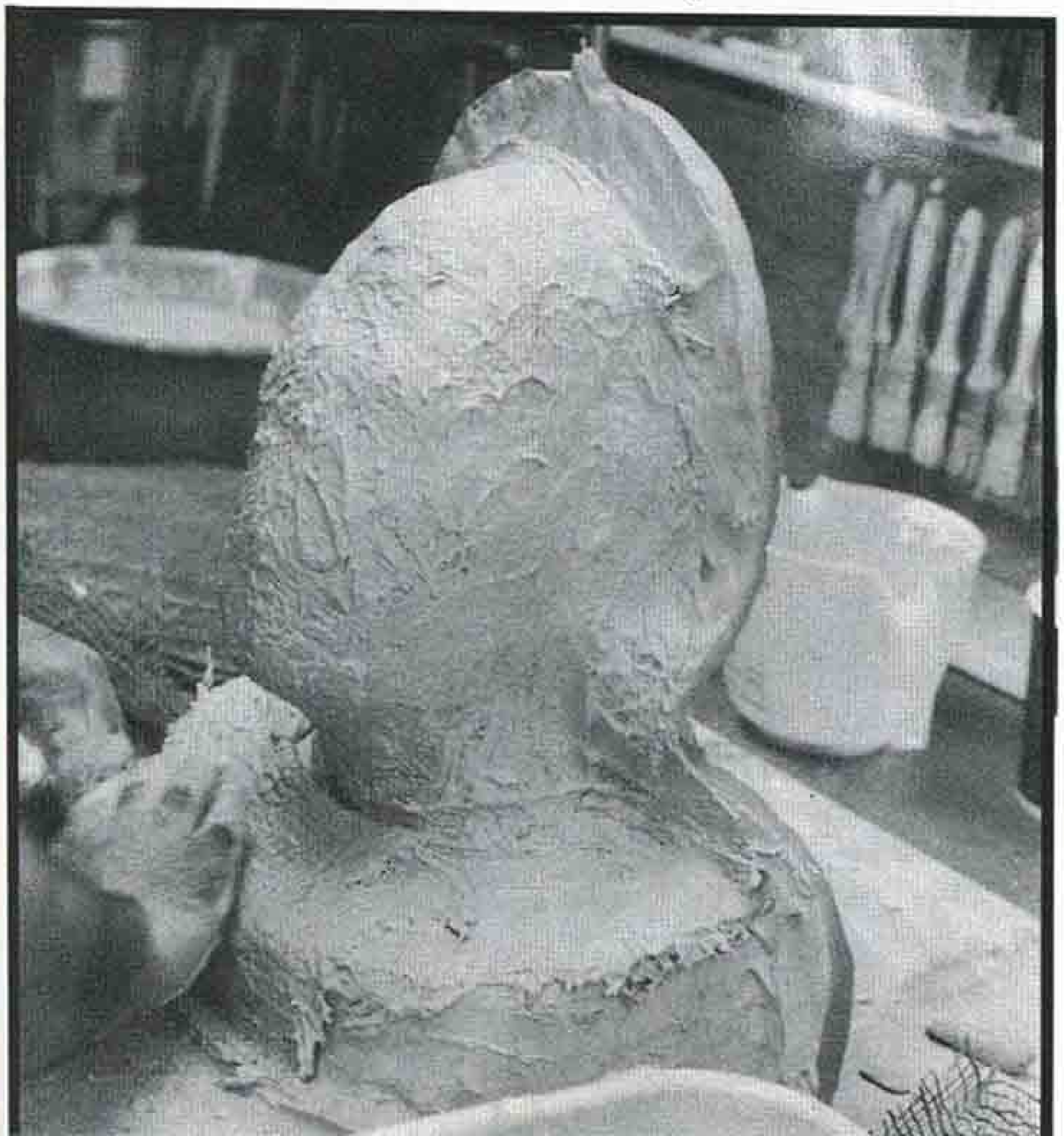
15: Here is our mold in progress, the front completed. The model has been carefully separated.

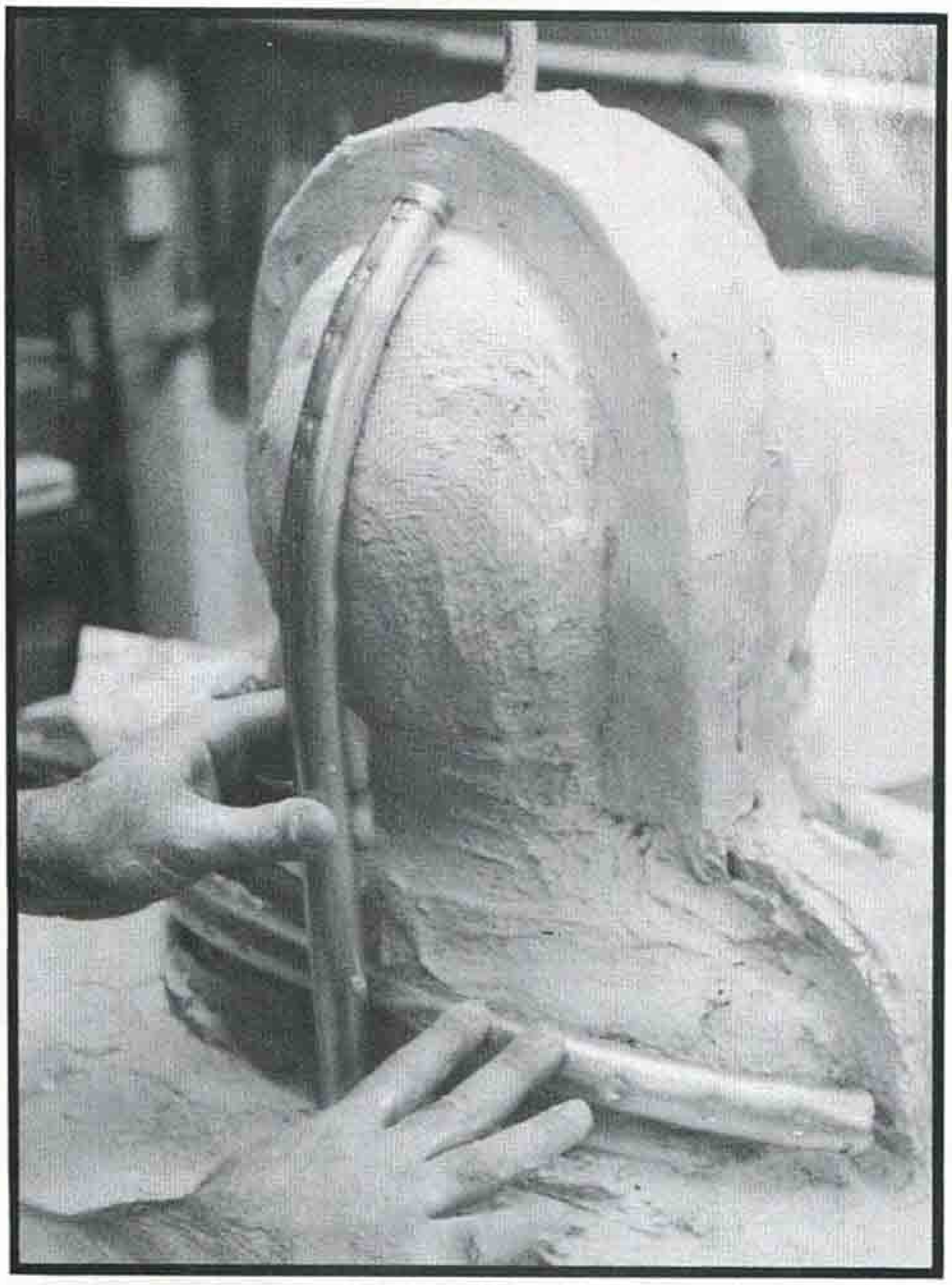
> **Plaster is a tactile thing. You must feel it and learn its characteristics.**

16: The brush coat is applied. We're careful to avoid creating bubbles.



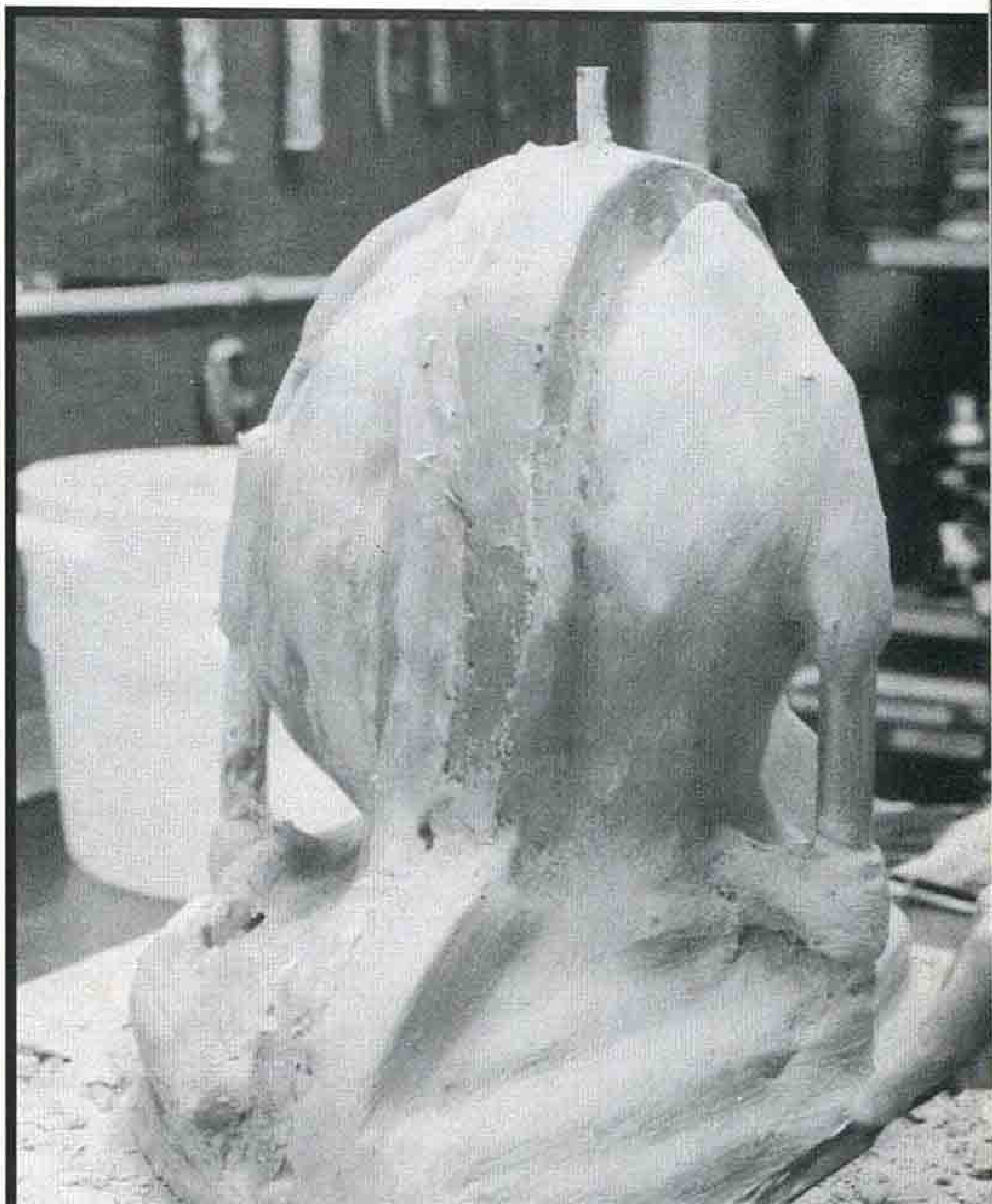
17: Once the brush coat has been sufficiently built up (as per our viscosity demonstration), burlap saturated with Ultracal is pressed into it.





18: The mold nears completion and is fitted with aluminum pipes. These pipes aid in handling the mold, not to mention complementing its strength.

19: Here's the finished mold.

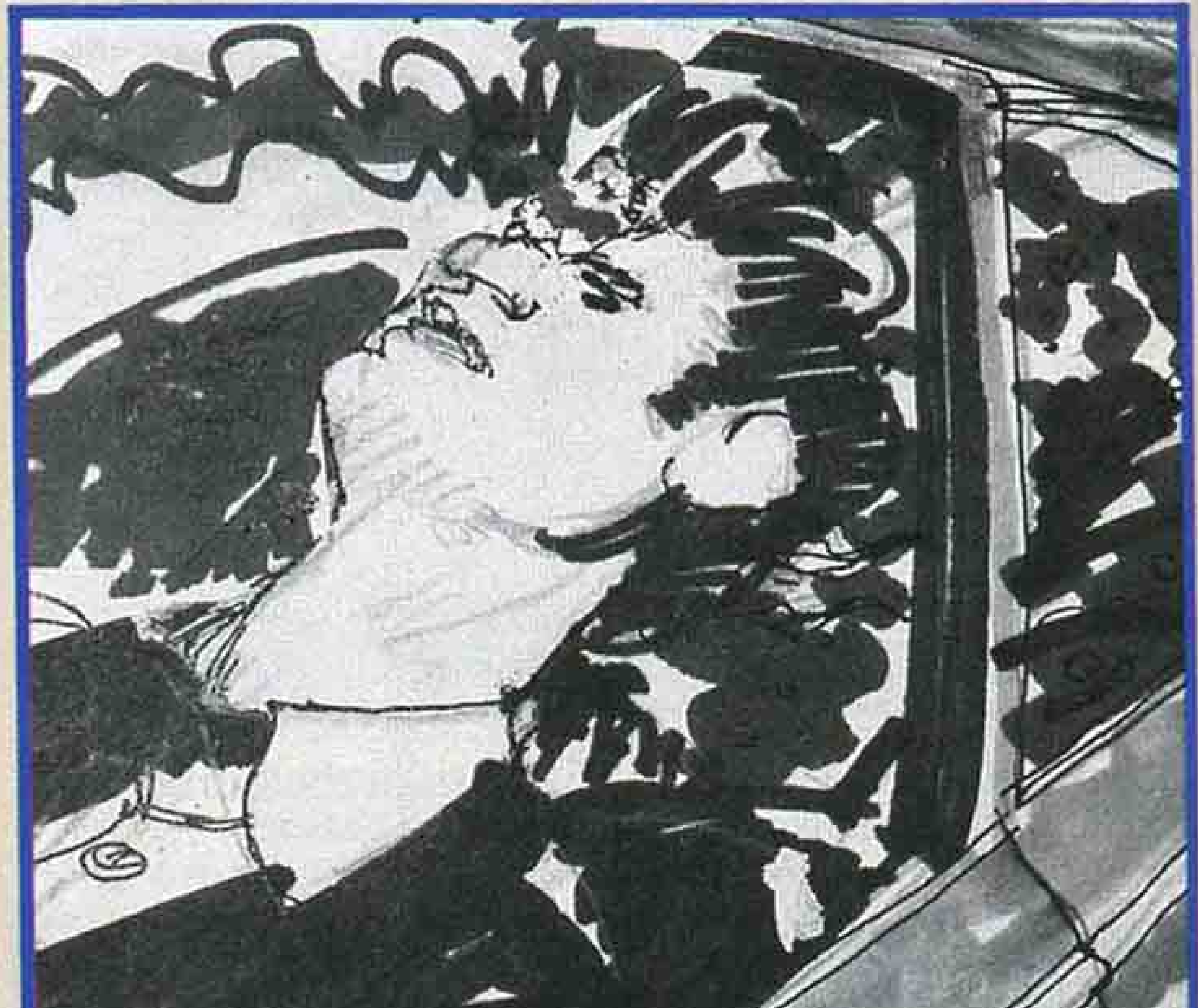


HAVE GUN, WILL TRAVEL

By DOUG DREXLER

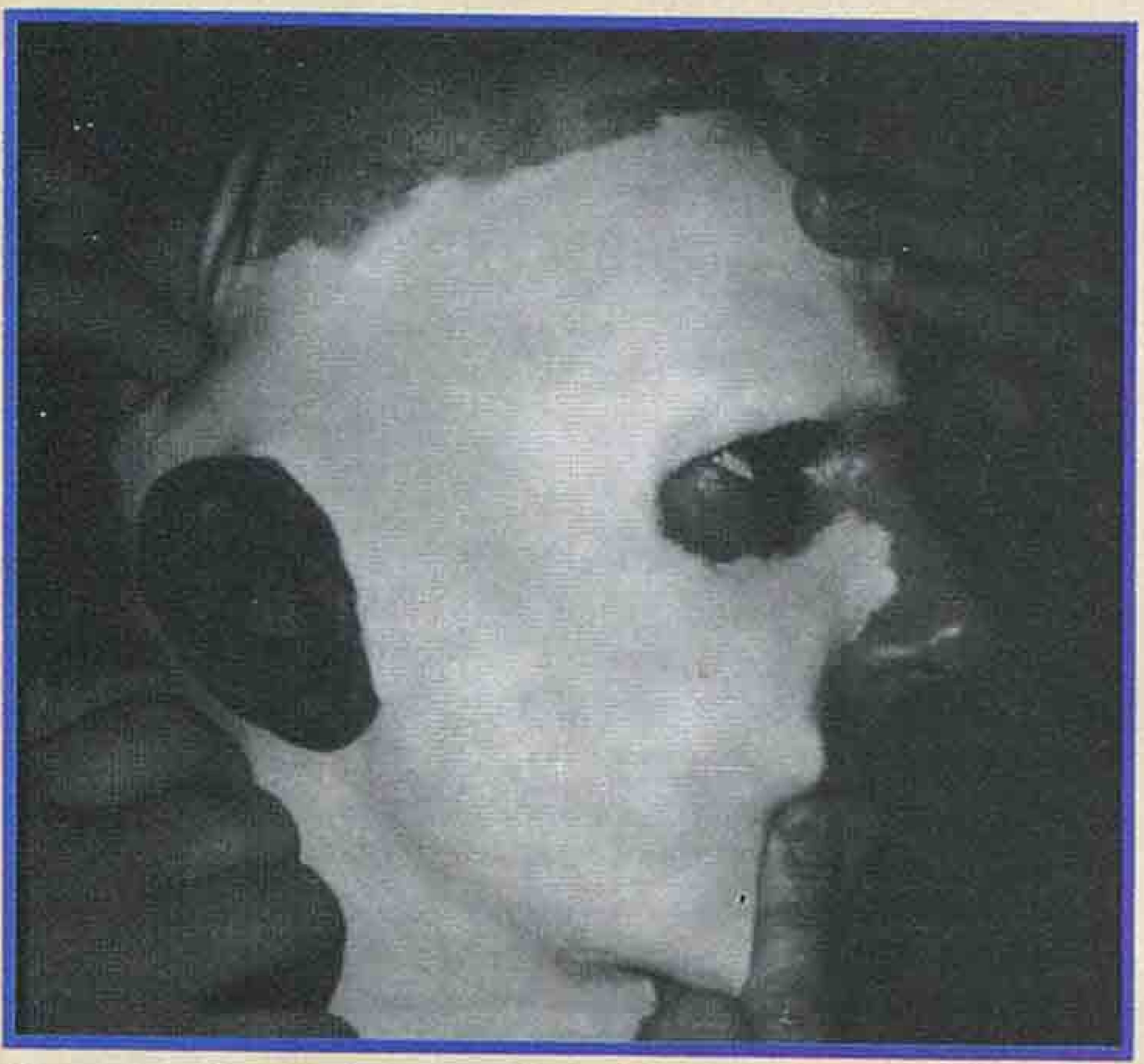
The makeup world's Crockett & Tubbs, a.k.a. John Caglione & Doug Drexler, divulge the secrets of realistic slaughter.

1: Over the last decade, we've had the opportunity to create "real life" violence for some unique directors, among them Francis Coppola (for *The Cotton Club*), Michael Cimino (for *Year of the Dragon*) and Michael Mann (for *Manhunter*). When you get a call from a director like that, a different kind of thunderbolt hits you. One minute, the guy's a page out of film history; the next minute, a flesh-and-blood human.

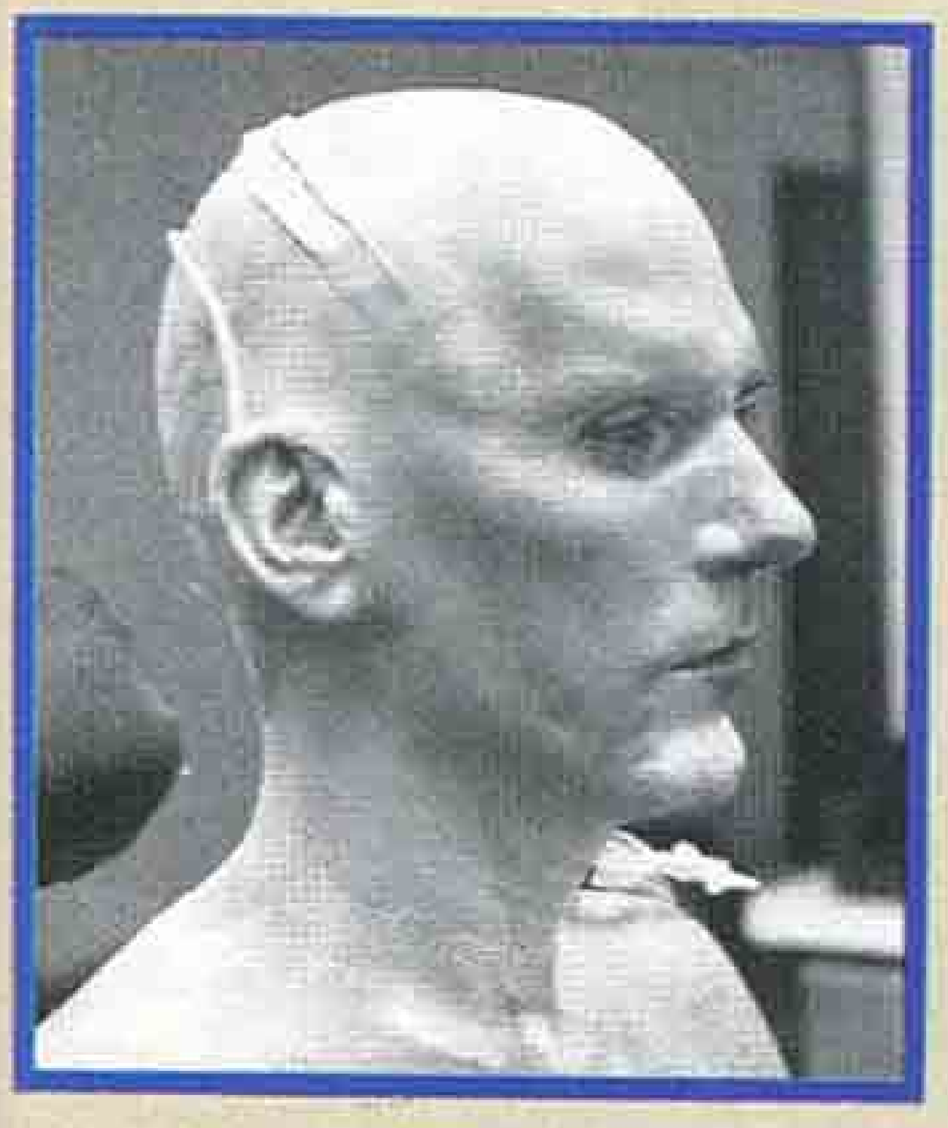


This pictorial lifts the skirts on some of our past "real life" FX, executed for those men and others. We'll take a look at a brand of prosthetics that John and I have dubbed "dermal camouflage." It does not add character, age or horror to a face. Its virtue is in its absolute invisibility. The audience must *not* know it's there, *period.*

2: So let's start the ball rolling from the very beginning. The scene is just a tendril of an idea. The shot hasn't been designed yet, a lot of blab. So what do you do? *Take the initiative*! Fire a harpoon into it. Be the first to visualize the shot. Draw a picture. Let your concrete image be the first thing they see.

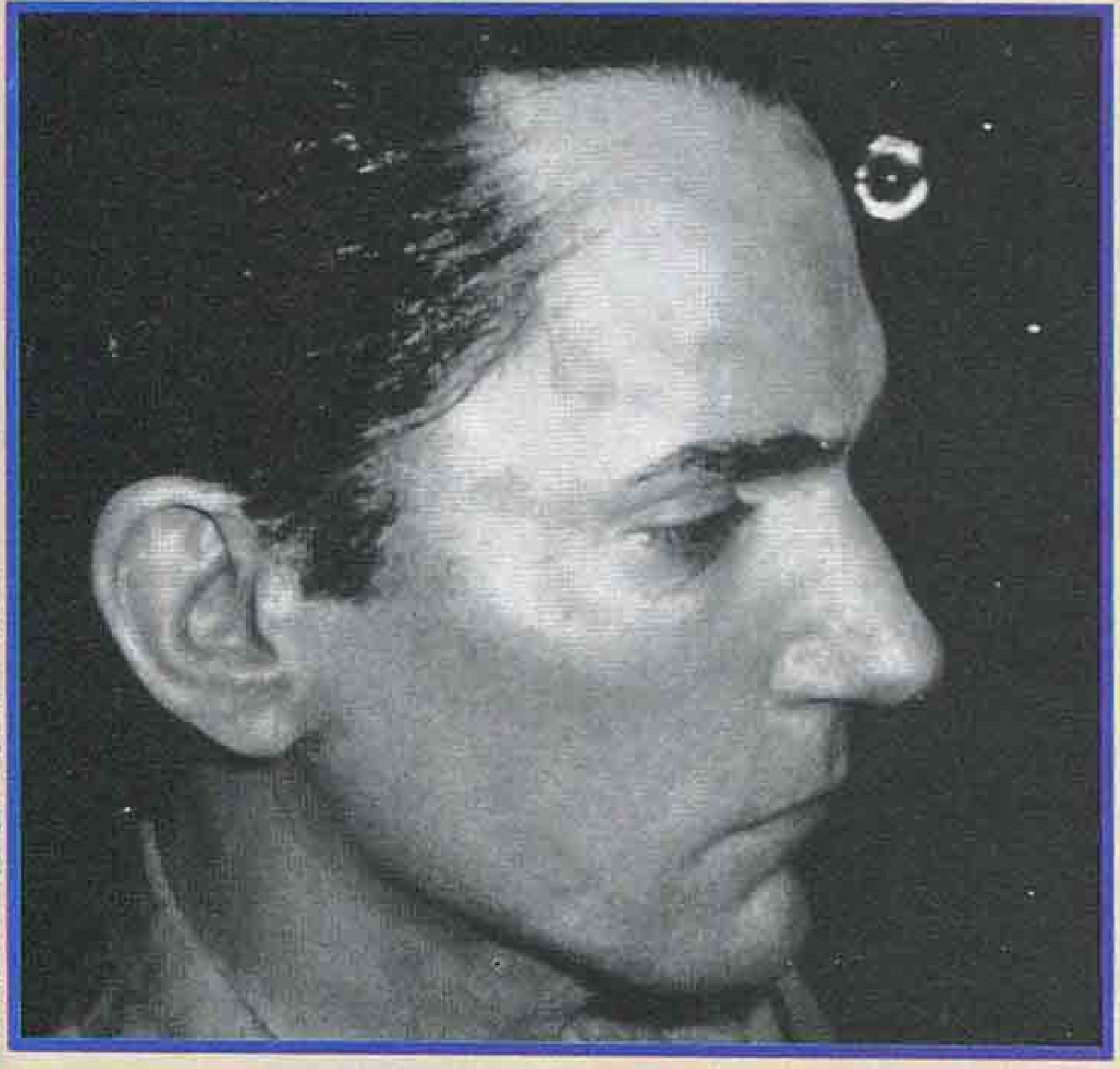


3: Film: *Year of the Dragon*. Requested damage: a blown-off ear and one shot to the temple. Solution: one hollow ear, fitted with two one-quarter grain squibs. The ear is Karo-filled and rigged with thrown debris. The forehead hit is fed by a flat 724 tube punctuated with one-quarter grain squib.



4: The appliance has been secured and blended. Notice that John extended the perimeter of the piece well beyond the point of the audience's attention.

5: The finished makeup. Bald cap, full side-of-the-face appliance, wax ear, wig, eyebrows and paint. Perez is ready to meet the .44 Bulldog.



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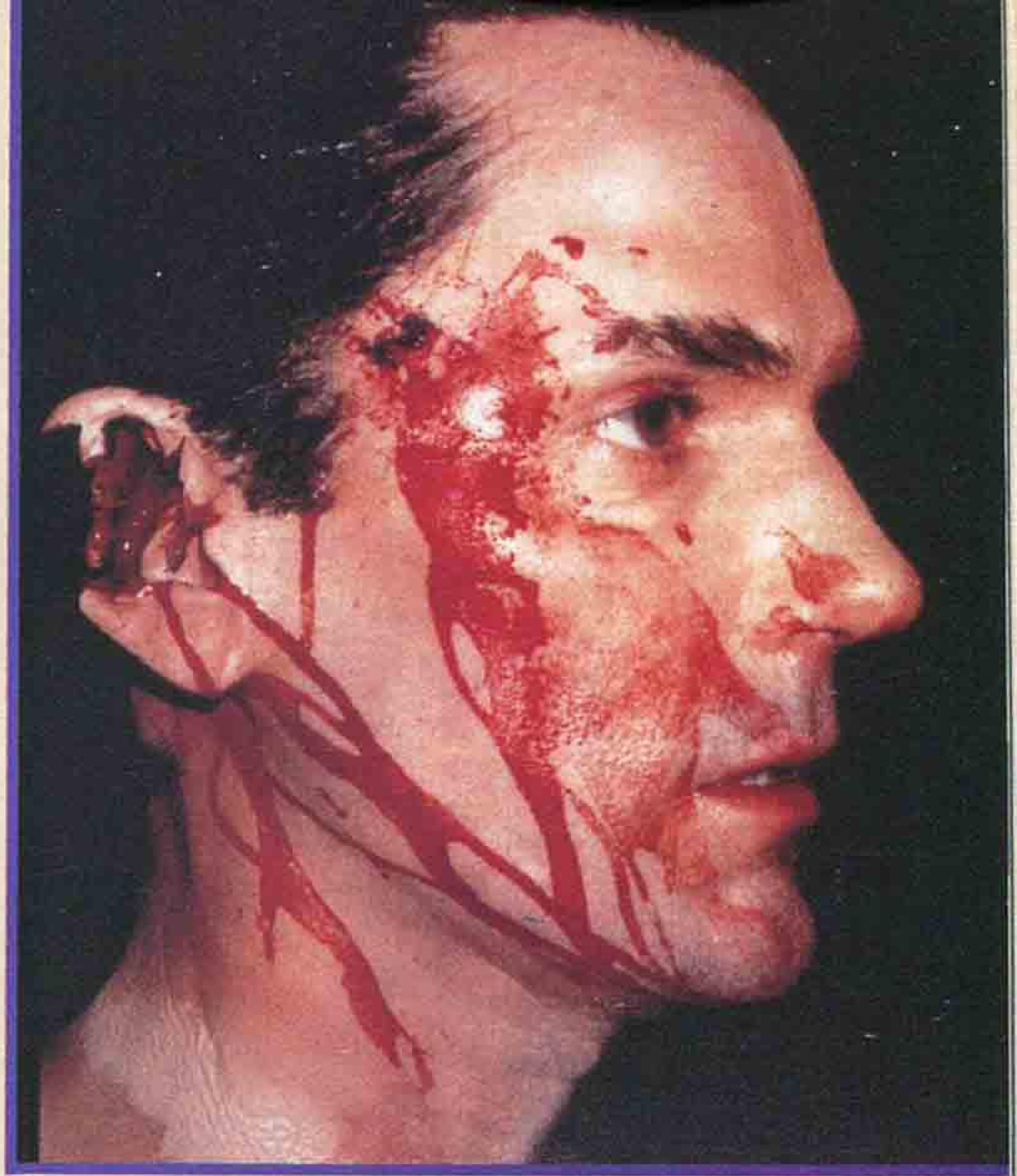
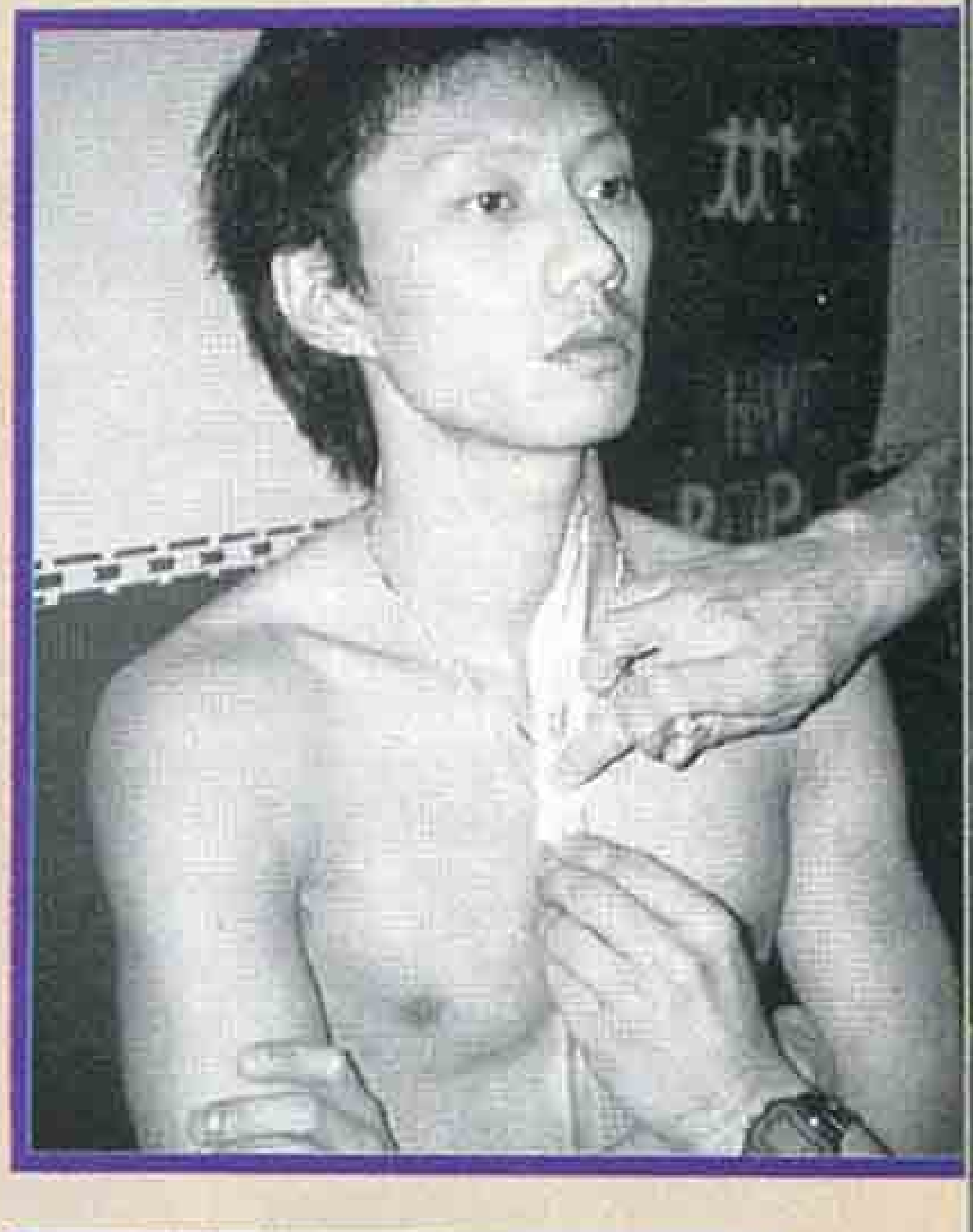
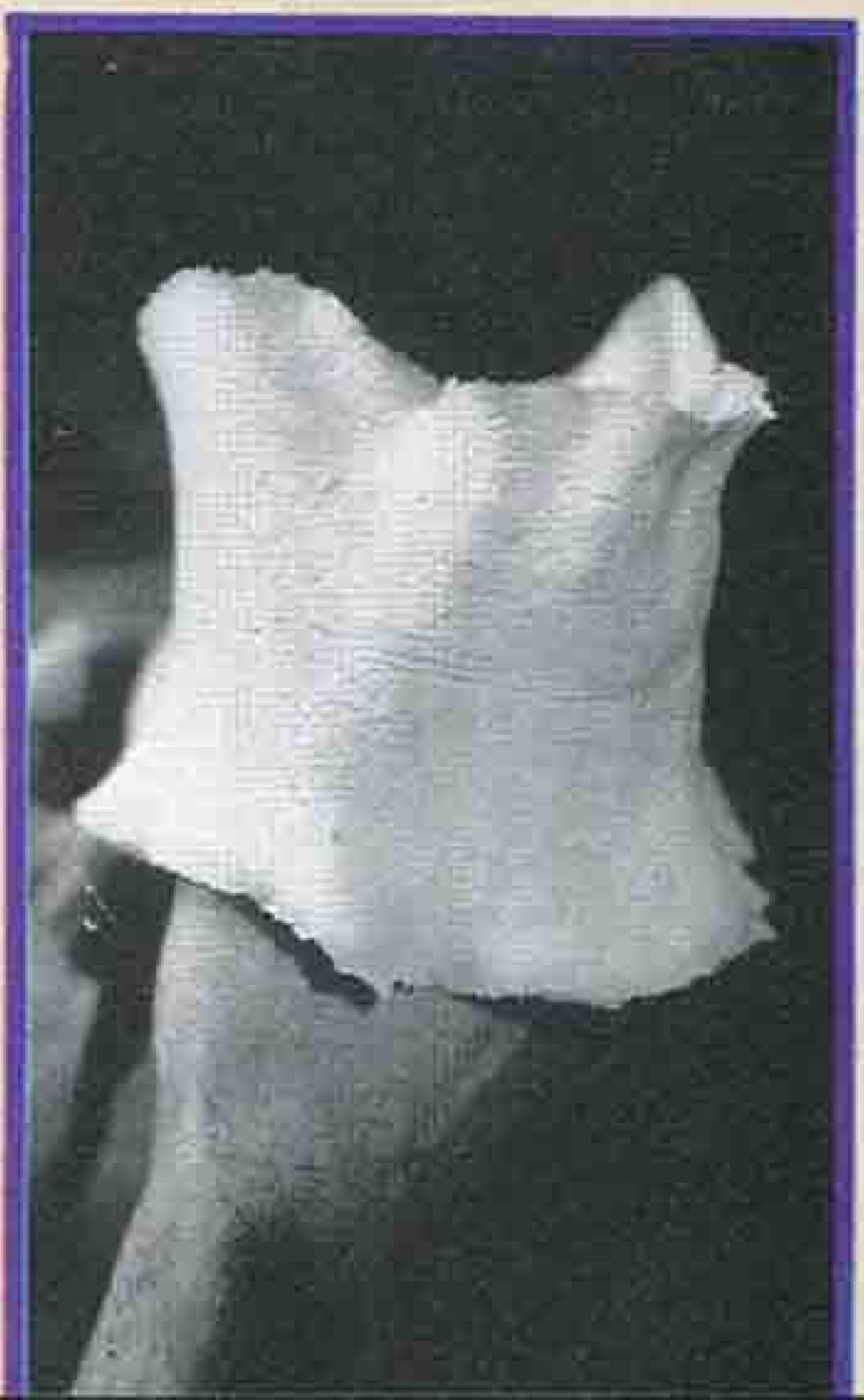


6: The bloody aftermath. We were very, very pleased. The only thing that would have made it better is if they had gotten the shot! But no dice, Chicago.

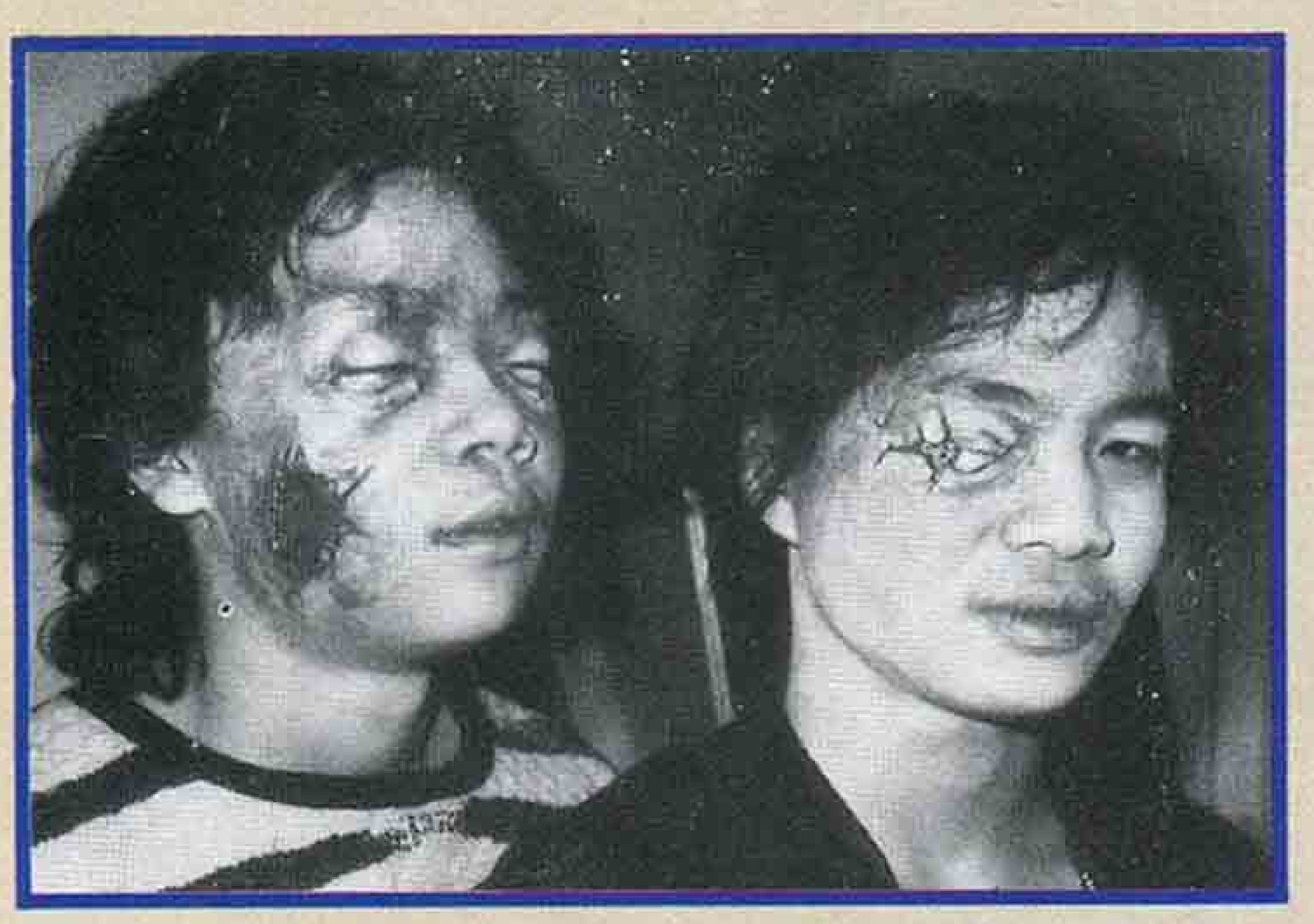
7: Another bullet hit utilizing the same technique as the Perez head shot. A 724 flat tube, punctuated with a squib...



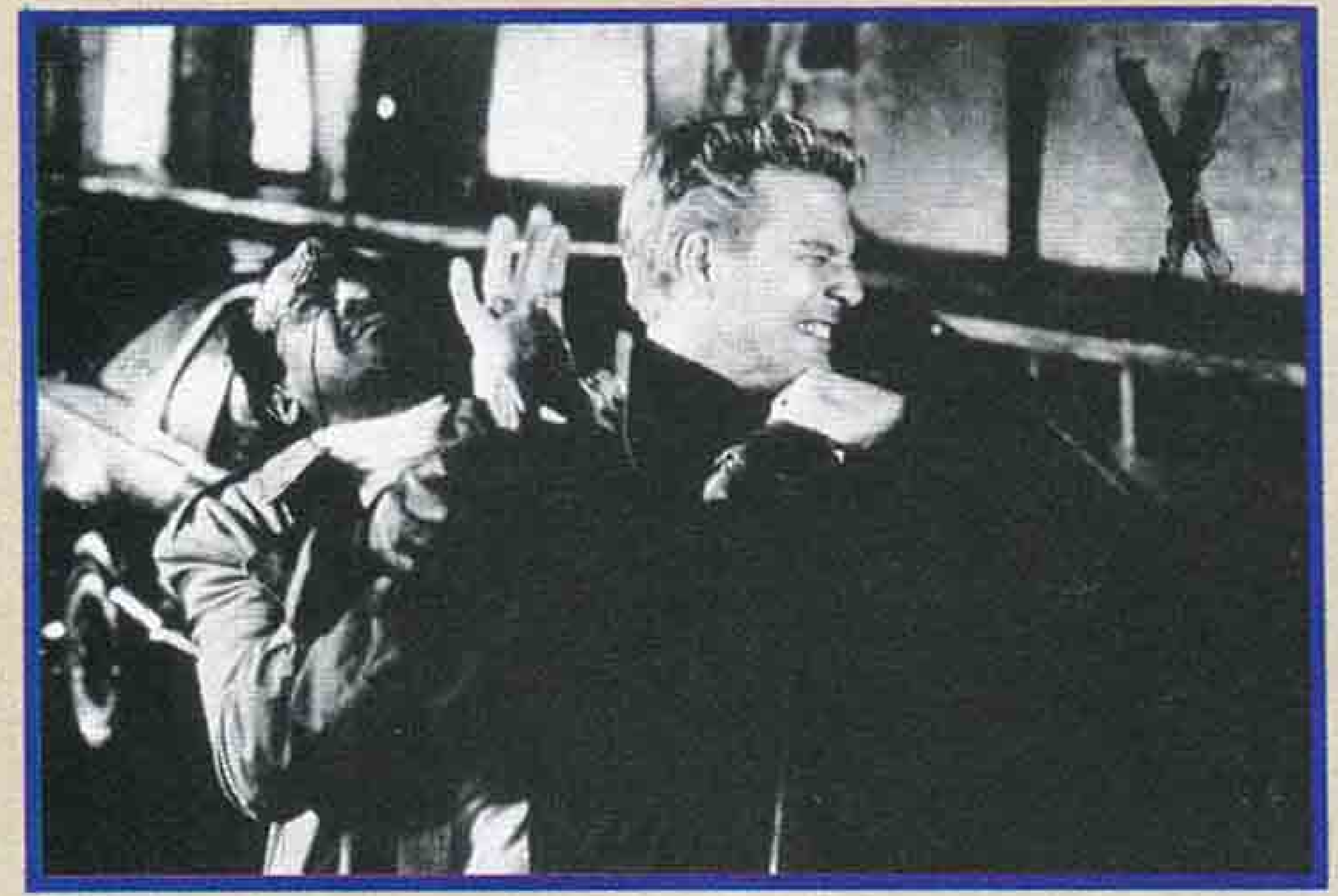
> **Squibs would shatter Jerry's while the rear-mounted cannon would blow it free.**



8: ...and covered over with a wraparound neck appliance. We prescore the appliance to assure a proper bullet hole.

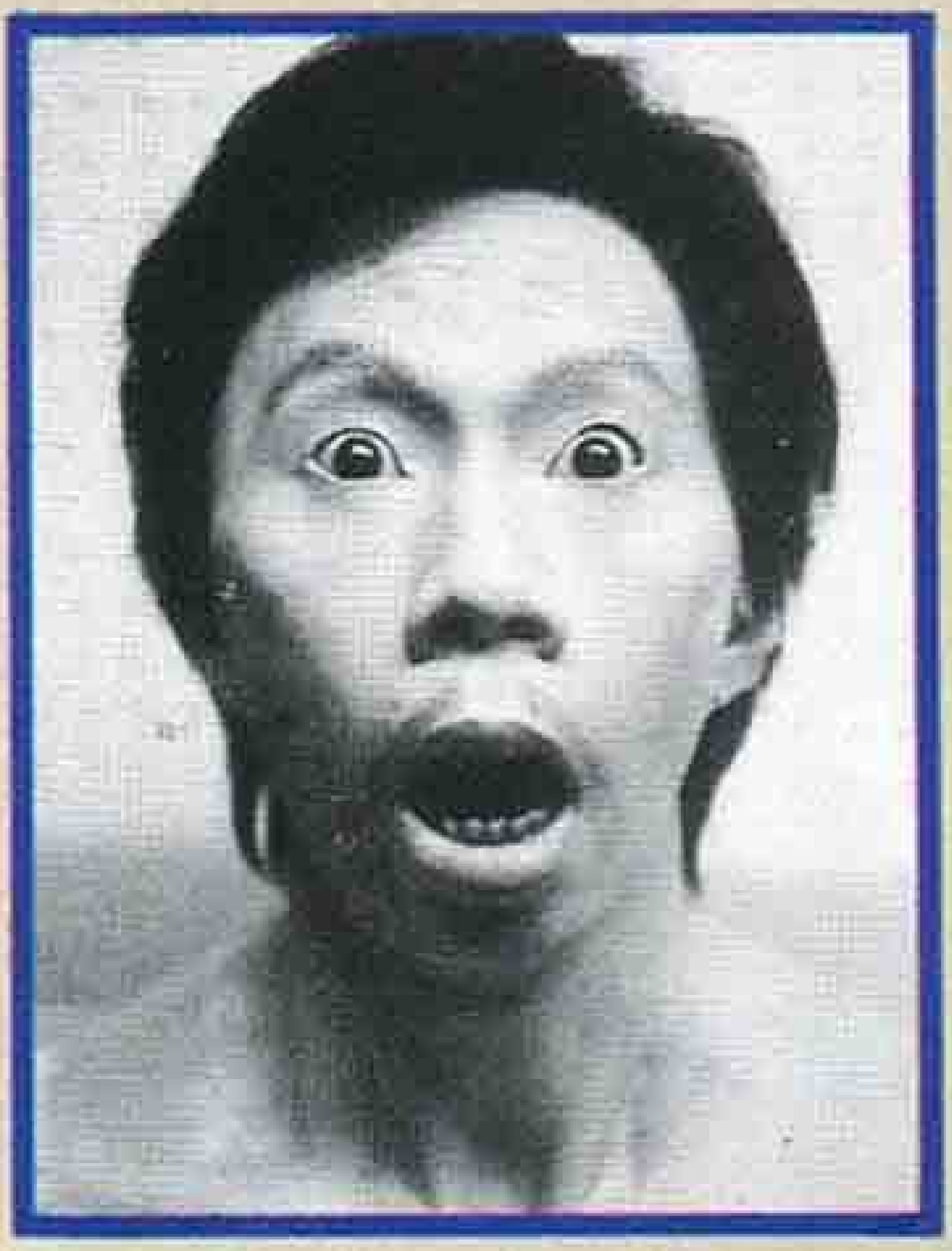


9: Another *Year of the Dragon* aftermath shot, the unfortunate Pei brothers. They were executed by Go Joey, their bodies dumped into a subterranean soy bean paddy.



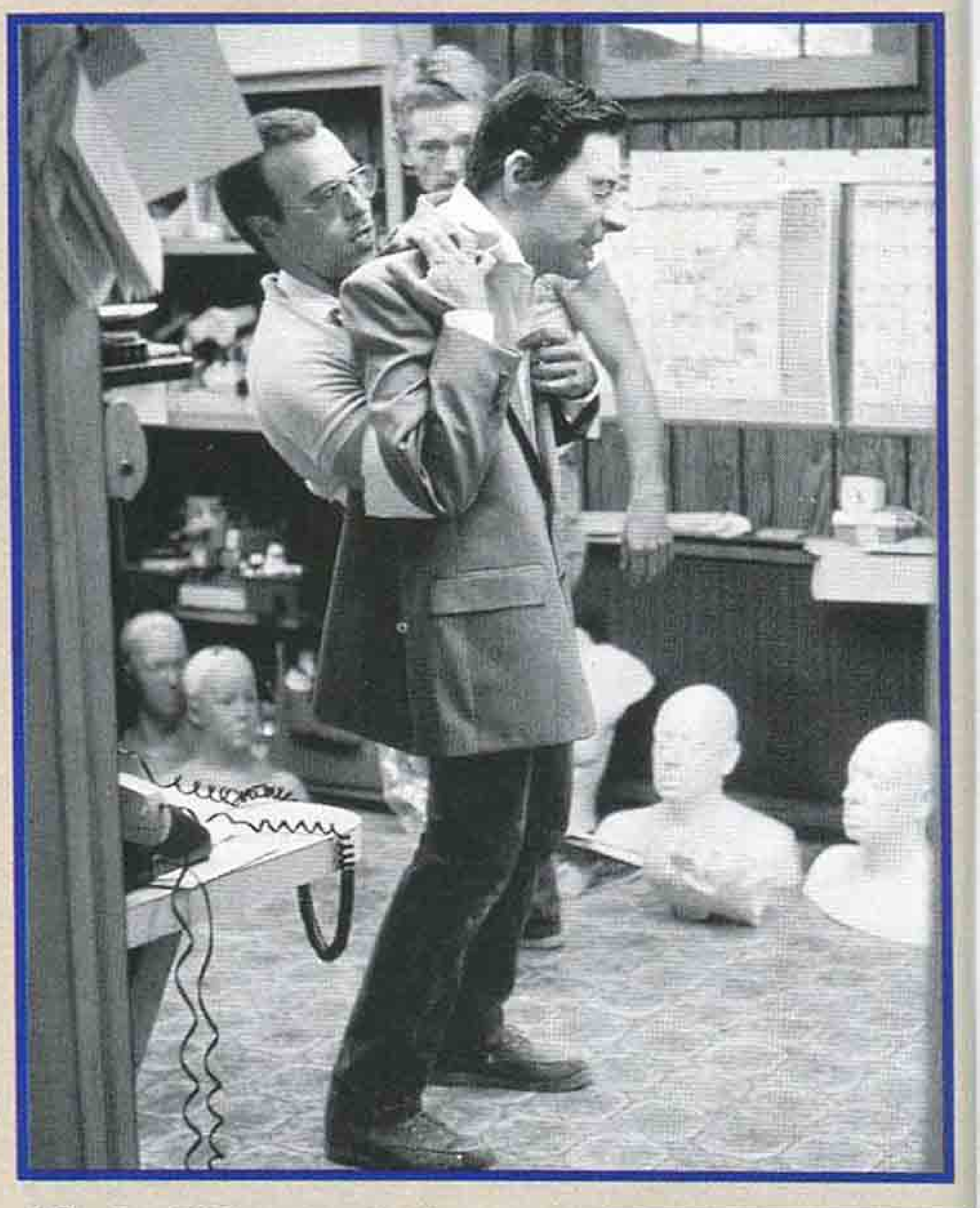
10: *Missed it by that much*! Here's the scene: Mickey's got the drop on gangster Joey Tai. Joey's bodyguard steps in from behind and gets the drop on Mickey. Joey goes for a concealed weapon and squeezes off an erratic shot. It takes Mickey through the hand, striking the bodyguard in the forehead.

Fine. So what went wrong? *Sometimes you get a bad squib*! Look closely at the bodyguard's forehead. It's swollen like Excedrin headache #32. The blast didn't happen, unbeknownst to us, so we're happily pumping blood with all our might.



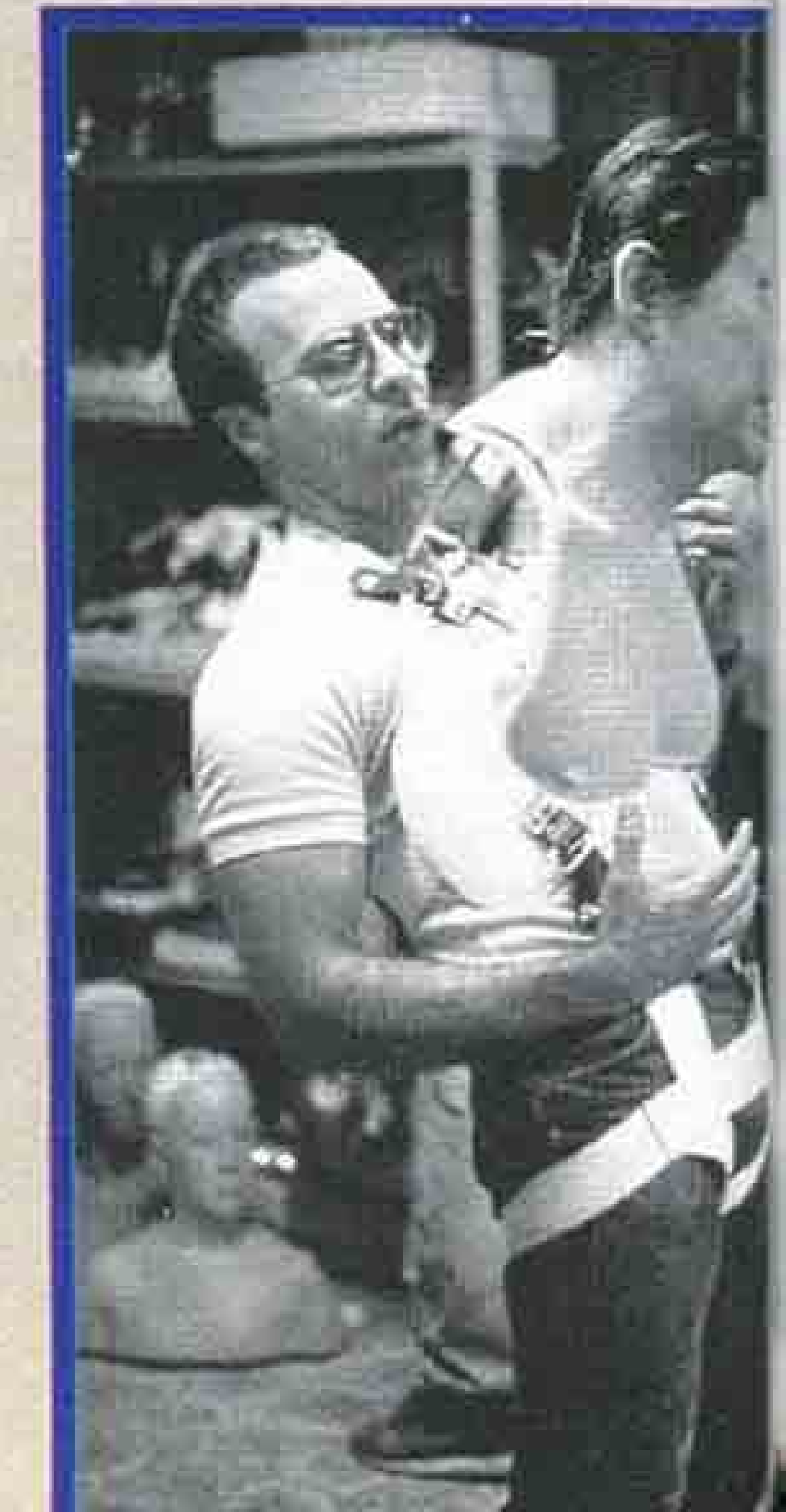
11: Well, well. Paybacks *are* a bitch. This is one of Joey's "midget" hit-men immortalized in gelatin. One night, on a frosty New York City street corner, Michael Cimino put it like this: "I want to see his f***ing face hit the windshield!" Happy to oblige, sir! For this effect we drafted the formidable talents of Neal Martz, who froze on the set along with the rest of us.

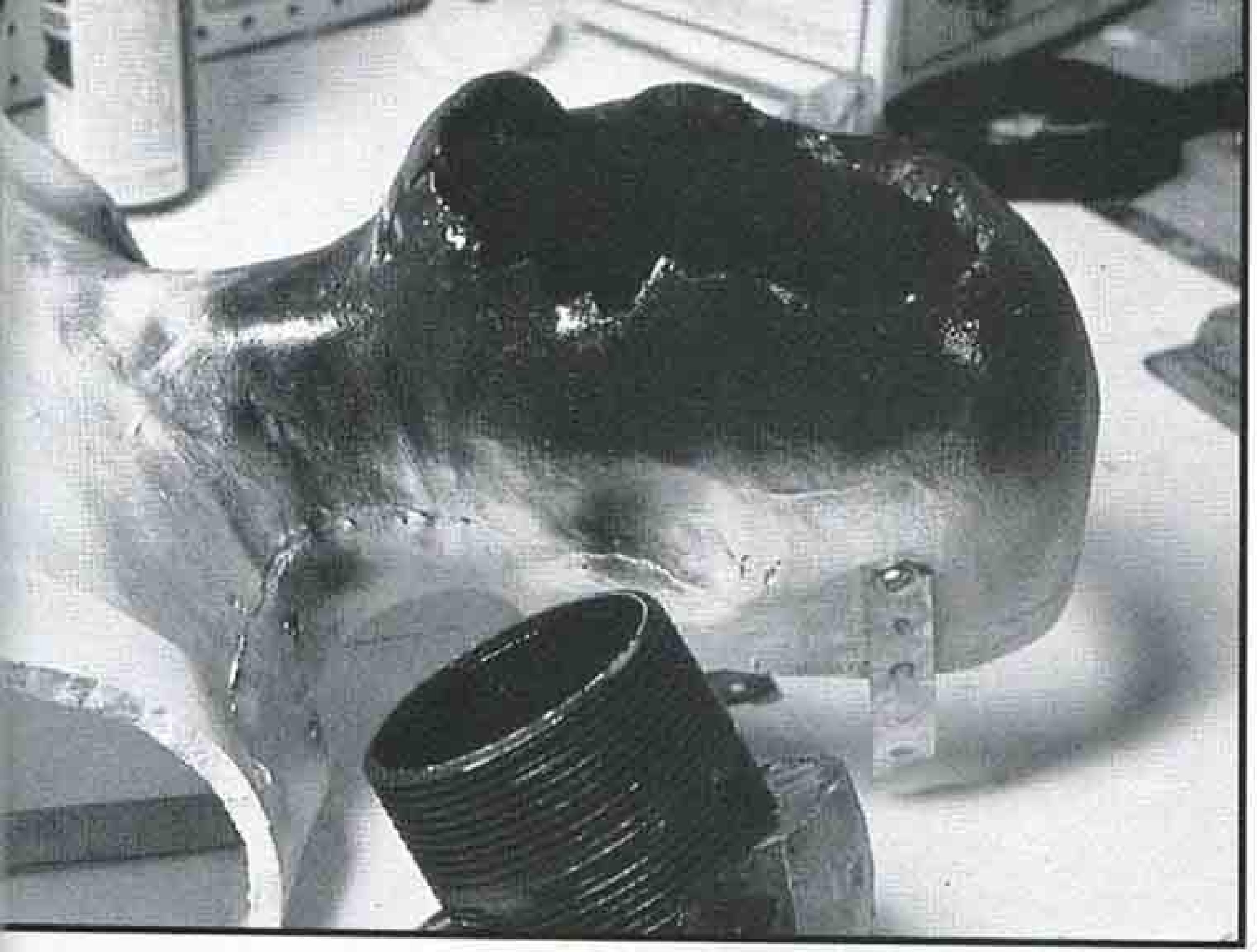
12: Jeff Jarvis and his FX boys mounted what could be considered a bazooka into the back of the gelatin head. It was a press of a button and the last shot of the film. Nice to finish a job on an up note!



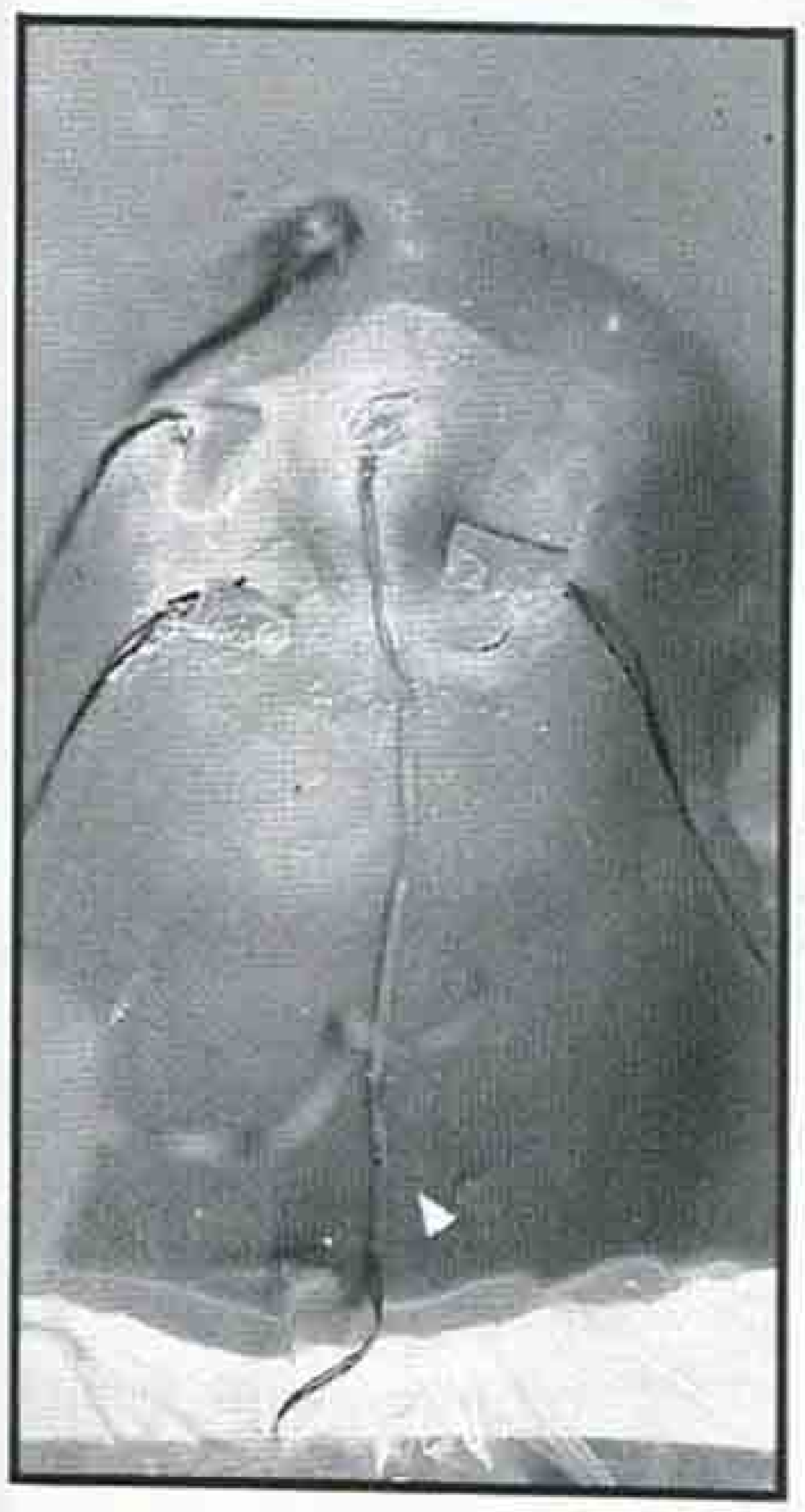
13: On *F/X*, we worked with Carl Fullerton in Jersey. Instead of your usual locked-off dummy head, we built this body extension. It was in fact a Jerry Orbach puppet, and offered complete mobility.

14: Visible here are the harness and fittings that carried the Orbach facsimile. The face was gelatin and the head loaded.



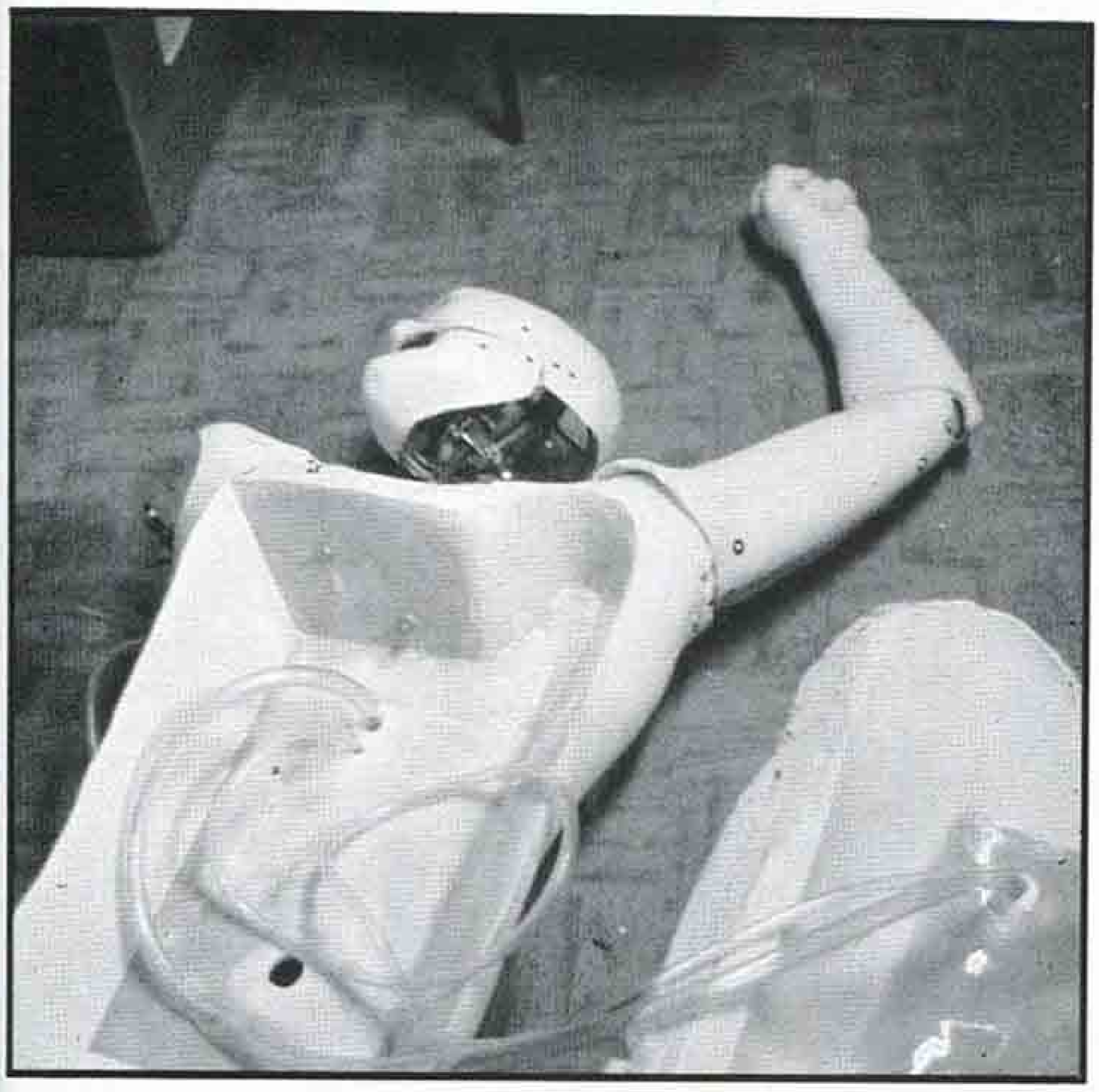


15: Substructure for the Orbach gelatin. On the bottom of the frame is the "cannon" that mounted into the back of the structure.



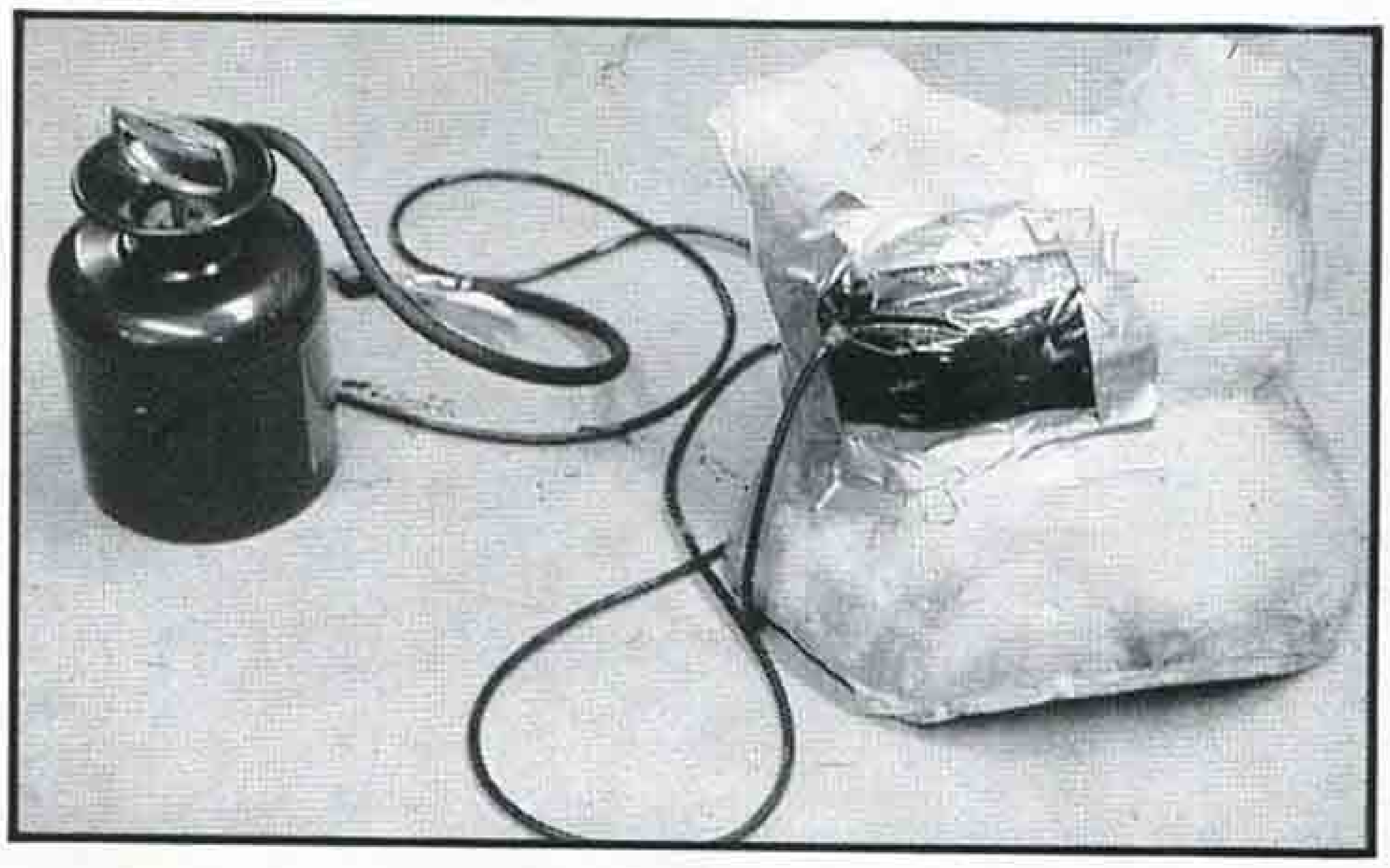
16: This is the backside of the gelatin face, loaded with squibs and prescored. These squibs would shatter Jerry's face while the rear-mounted cannon would blow it free.

17: For Francis Coppola's *The Cotton Club*, an elaborate stabbing dummy was constructed by Neal Martz. The whole thing was hydraulic and allowed actor James Remar to literally "lose it." They actually had to drag Jamie off the ultrarealistic ~~Mr.~~ Flynn facsimile. Don't mess around with Jim!



18: Dutch Schultz discovers that the quickest way to a man's heart is directly through his chest. Here's the Flynn stabbing dummy in all its glory. Check out the sadistic look of pleasure on Jamie's face! Keep in mind that this is several minutes *after* Coppola closed the scene.

19: A simpler approach to making an actor safely "stabbable." A custom-formed steel shield with a 3-inch-thick polyfoam surface. The aggressor was armed with a semi-retractable knife, while we pumped the red stuff through the perforated seal-a-meal bag.

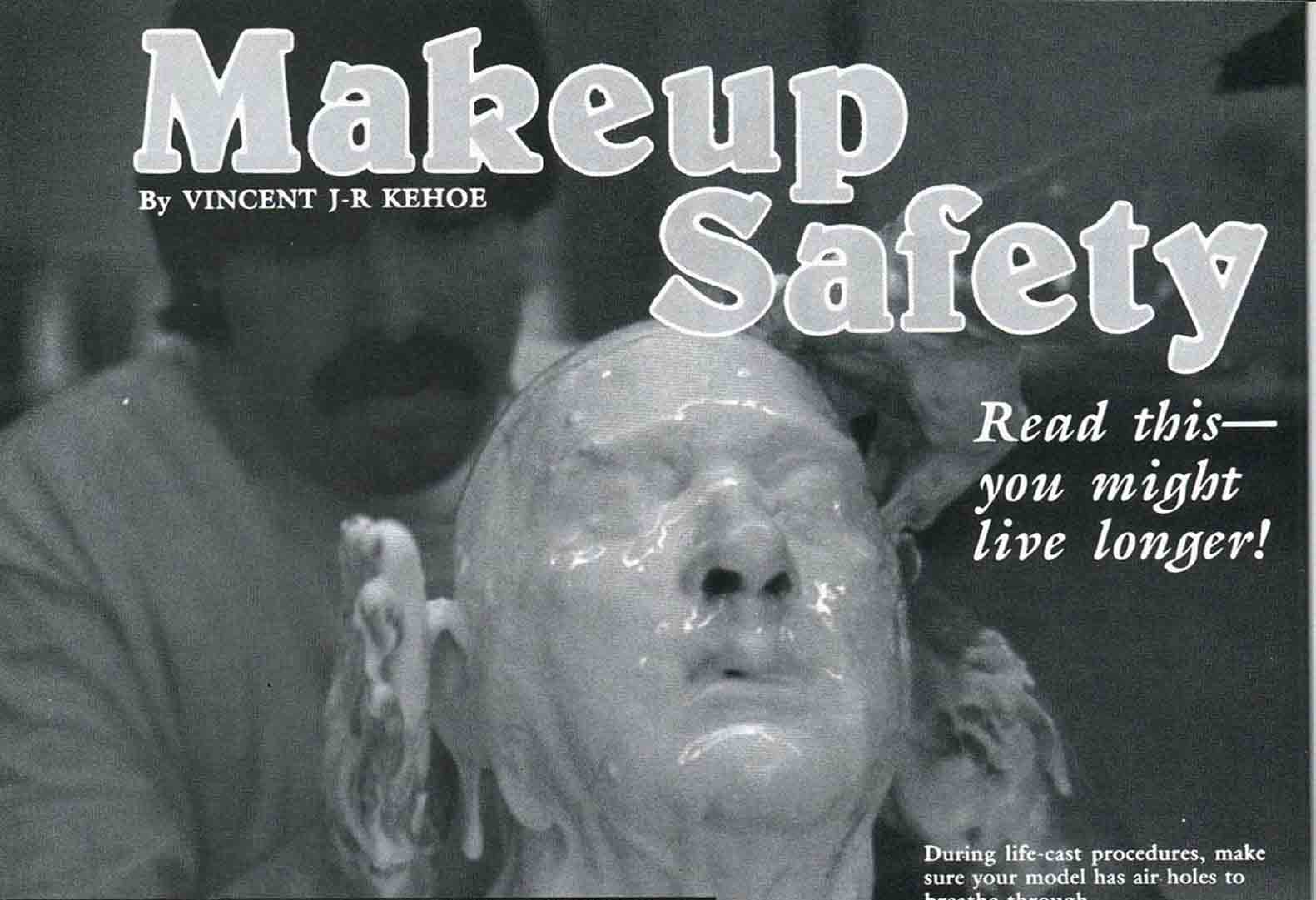


20: It's a dirty job, but someone has to do it. John and Doug cast Glenn Close's hands for her attempted suicide in *Fatal Attraction*. In keeping with director Adrian Lyne's request for "no tubing," the talents of Kevin Haney were utilized to fabricate an invisible gelatin palm appliance and wrist. The palm appliance was designed with a reservoir filled with blood. Glenn merely had to squeeze her hands to get things flowing!

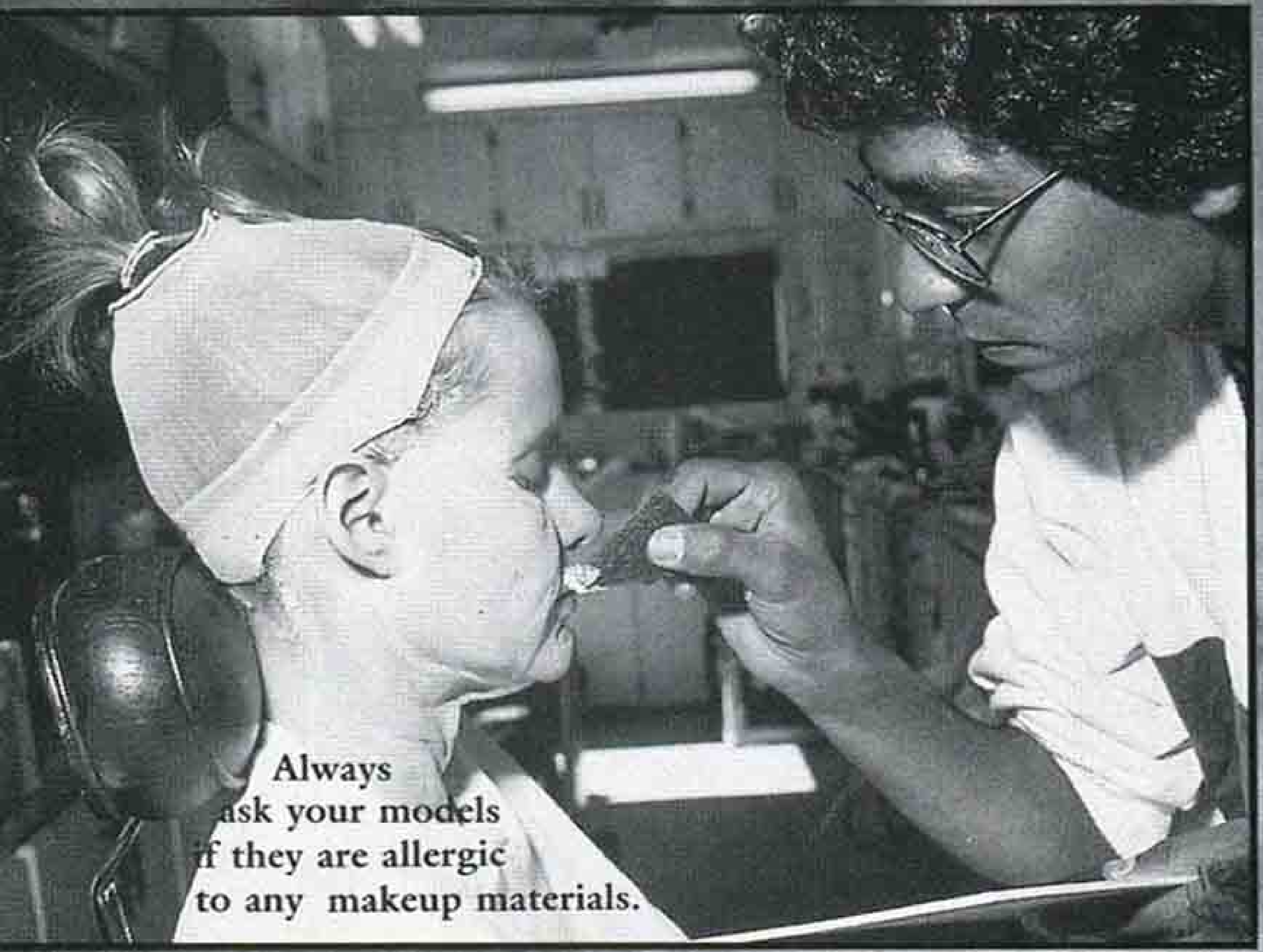
Makeup Safety

By VINCENT J-R KEHOE

Read this—
you might
live longer!



During life-cast procedures, make sure your model has air holes to breathe through.



Always
ask your models
f they are allergic
to any makeup materials.

Vincent Kehoe revives the Universal tradition for a TV commercial.

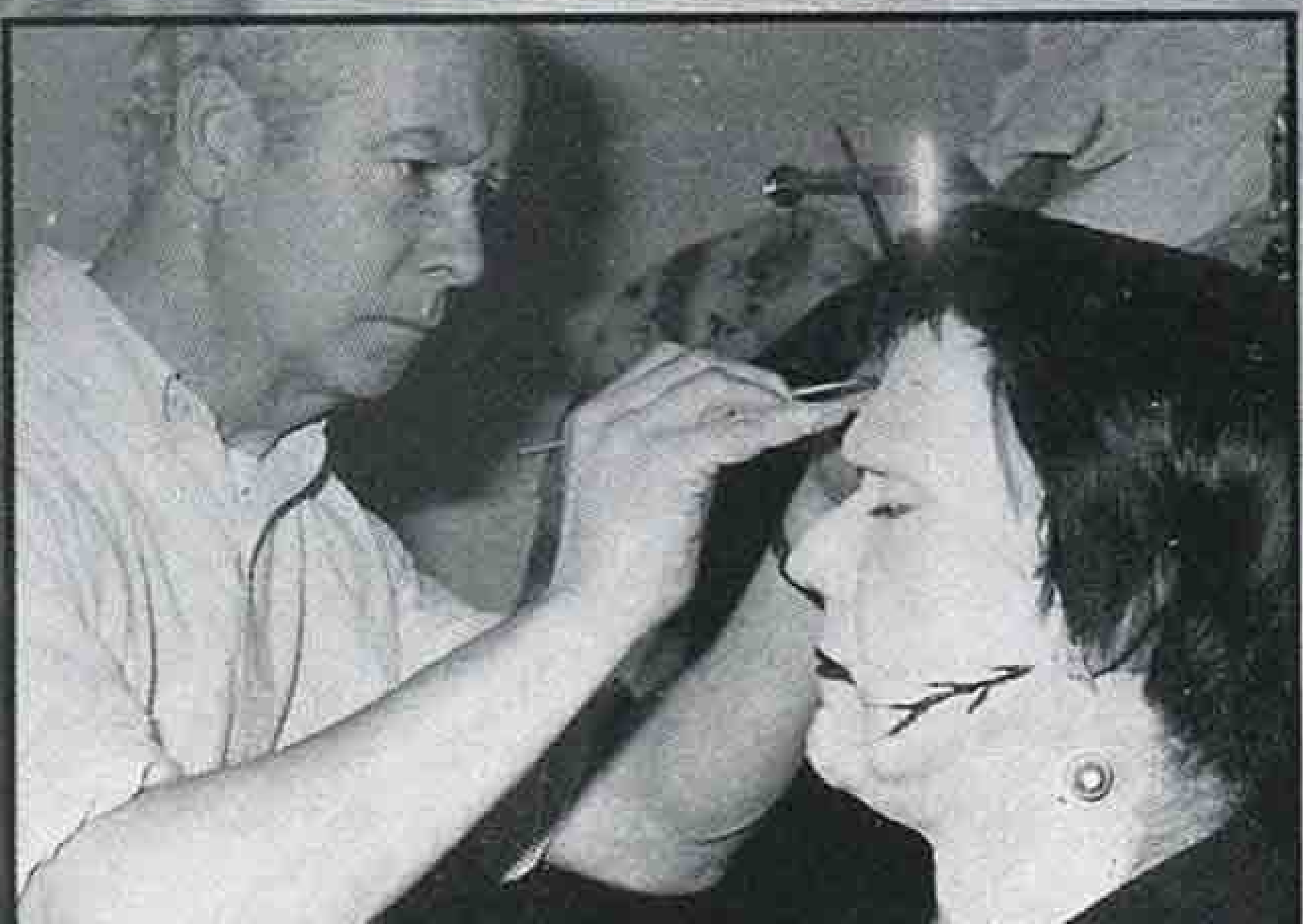
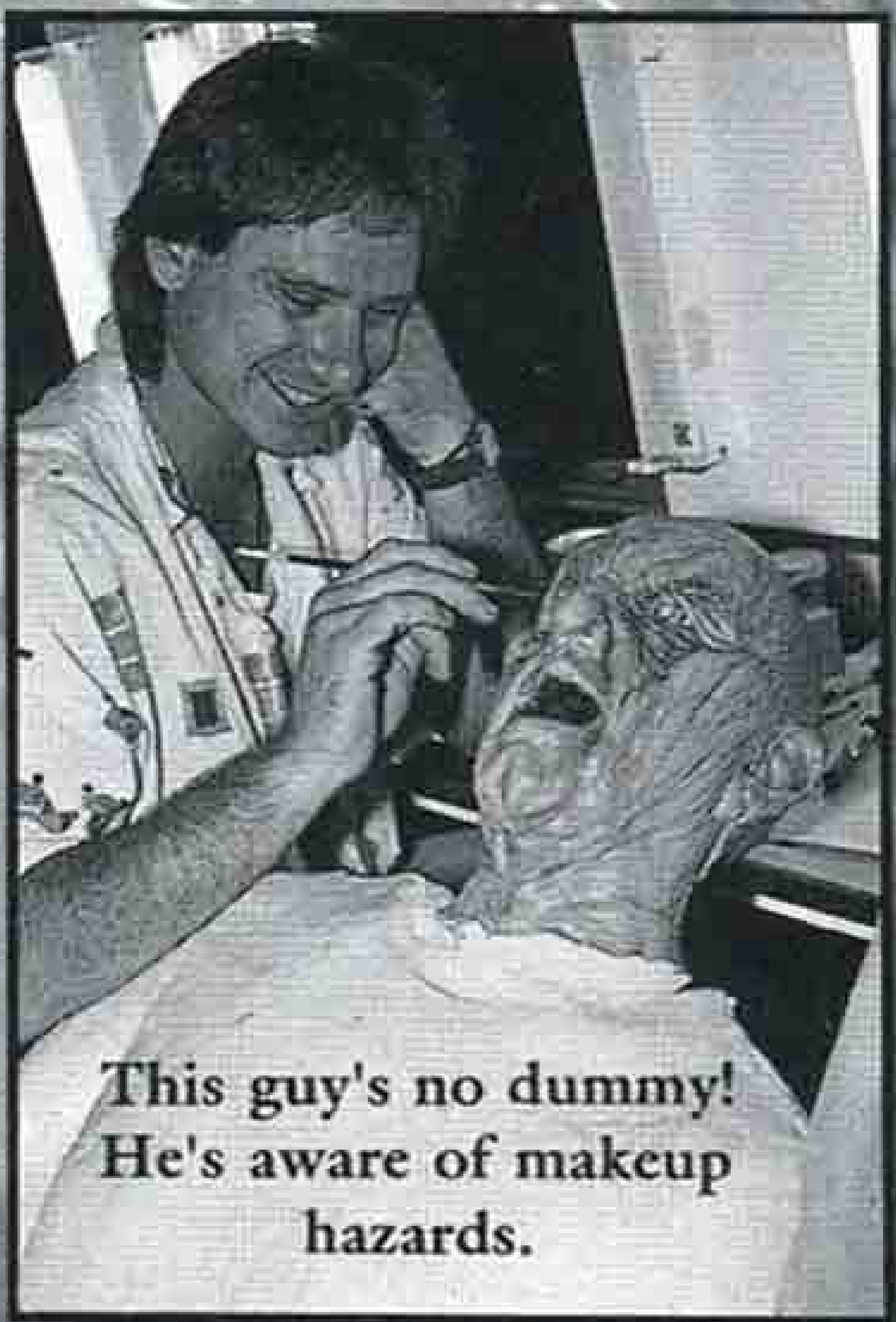


Photo: Courtesy Vincent J-R Kehoe



This guy's no dummy! He's aware of makeup hazards.

Photo: Copyright 1987 Warner Bros.

Dick Smith describes Vincent J-R Kehoe as "one of the top makeup artists in early television," and as a man who "has played a vital role in the state of our art through his makeup books and his makeup company RCMA, the first company truly designed for the makeup professional."

No brief introduction can do complete justice to Vincent J-R Kehoe, and his role in the development of modern film and broadcast makeup. His makeup credits include over 3,000 productions for the stage, film and television, but his greatest contributions to makeup have been even further behind the scenes. He is without parallel as a writer on the technique and practice of film makeup, with The Technique of Film and Television Makeup *and* Photographic Makeup for Stills and Movies *to his credit. His last book,* The Technique of the Professional Makeup Artist, *a 496-page compendium on the art and practice of modern makeup, features photos and information contributed by such luminaries as Dick Smith, Rick Baker, Tom Burman, Werner Keppler, Leo Lotito, Carl Fullerton, John Chambers and many others. (For ordering information, send a stamped, self-addressed envelope to RCMA Books, PO Box 850, Somis, CA 93066.)*

Since 1963, as president and director of research for RCMA (the Research Council of Makeup Artists), Kehoe has been the leader in research efforts to formulate makeup and makeup materials offering greater performance and safety. Because of a number of real-life horror stories that have come to us concerning the dire consequences from the misuse of makeup materials among amateur—and even professional—makeup experimenters, we invited Mr. Kehoe to contribute the following article on the basics of makeup safety.

Due to the wide and burgeoning interest in makeup special FX within the amateur experimenter field as well as the professional makeup artist area, there have been, at times, grave errors in judgment made by people who are more interested in the *effect* than how it will *affect* the human body. More and more materials that are actually dangerous to the skin, and even internal organs, have been erroneously employed due to lack of proper research into the ramifications which might occur with their use. Too many neophytes who have little chemical knowledge are entering the makeup field and are apt to create harm to themselves or their subjects.

What items cause problems? What chemicals are dangerous? What should one avoid to prevent problems? What makeup materials may cause allergenic reactions? All these questions should be studied and adequately answered before proceeding to design or execute an effect—whether it be a special makeup effect or anything else it might be called.

First, let us study the solvents employed in some of the adhesives and sealers which are available today. The basic ones are isopropyl alcohol, acetone, ether, chloroform and methyl ethyl ketone. Although rubbing alcohol contains isopropyl alcohol, its content is only 70 percent alcohol; the rest is water. Isopropyl solutions used as solvents are 99 percent alcohol and are drying to the skin. This drying procedure will adversely affect some with sensitive skin, while others will only feel a cooling effect as the alcohol evaporates. Methyl alcohol (wood alcohol) should never be used as a substitute for isopropyl, as it is quite poisonous.

Acetone and methyl ethyl ketone are in the ketone family and evaporate faster than isopropyl alcohol, so are apt to dry the skin faster. Acetone will dehydrate the skin surface so much so that, on evaporation, the skin looks whitish from the severe drying effect. Again, some people cannot tolerate this rapid drying. MEK fumes are more dangerous than acetone, which should always be used in proper ventilation anyway—so it is never recommended for application to the skin. Many plastic cap materials, beard sprays, and other plastic-based items contain MEK and are never for any direct skin use.

Ether and chloroform evaporate even faster than the others named above, and again, some may be allergic to this effect. Also, these are liquids used for anesthesia and should not be breathed in a closed room. In the material collodion, this rapid evaporation can cause severe redness on the skin of some subjects.

One special material employed as a medical or special appliance adhesive contains the solvent trichlorotrifluoroethane, which evaporates very rapidly, but seems to cause less allergenic problems than most solvents. The adhesives employing this solvent should only

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Never attach adhesives to your model's face with Krazy Glue!

be diluted with the same solvent. There are other common solvents, such as hexane and trichloroethane, which are compatible with these adhesives, but they are highly dangerous—absorption through the skin or inhalation of fumes can adversely affect the health of your internal organs. The rule is, *do not use* solvents that might be injurious, and check with a competent chemist as to possible harmful effects when there is any doubt at all.

Other solvents are employed in the manufacture of some adhesives which never should be used on the skin (such as Krazy Glue types, shoe repair adhesives, carpet adhesives, etc.), but some experimenters fail to understand the danger of employing these in the quest for something that sticks better. It's just not smart.

Acrylic adhesives more often than not contain water as a solvent and are far more easy on the skin than solvent-based ones. However, some of these adhesives are made for industrial applications only and not intended for skin use. RCMA does sell a Prosthetic Adhesive B which is also used for medical applications and is generally considered as safe for most skins.

Another factor is the removal of adhesives. Never—repeat: never—employ an adhesive for makeup purposes on the human skin that you are not completely certain can be removed without skin damage or other problems. All the adhesives, sealers and other similar types of material made by RCMA can be removed with RCMA Adhesive Remover which contains strong solvents, but also skin soothers that aid to counteract the generally negative effects of such solvents.

Other ingredients in adhesives and sealers, such as resins and plastics may cause problems to some skins, especially, in the so-called spirit gums or matte adhesive types, which can produce an allergic reactions in some.

In addition to adhesives, some of the ingredients in makeup foundations can sometimes cause problems. One who is allergic to wool might be affected if the product contains lanolin (wool fat). Ill effects can also result from long usage under hot lights of products that contain a great amount of mineral oil as the liquid portion of the foundation might block the skin's ability to breathe, as mineral oil is not absorbed by the skin. Lip makeup that contains dyestains (known as bromofluoresceins or bromo acids) for the "long-lasting look" can also cause allergenic reactions and should be avoided. All professional lip colors or lipsticks should be made only with certified colors which are non-staining.

Another area is now denoted as a *pseudo-cosmetic reaction*. These are allergenic reactions due to the *applicator* rather than the ingredients of the makeup products. For example, some people were found to be allergic to a chemical called mercaptobenzothiozole which is employed in the manufacture of some foamed latex products (such as makeup sponges as well as appliances). By changing the applicator to a polyurethane foam one instead of the foamed latex, all symptoms of allergenicity disappeared. Such reactions were formerly blamed only on the foundations used, but now we know differently. Another example is the woman who was seemingly allergic to all types of mascara, but after exhaustive tests, was found to show no reaction to mascara ingredients but to the nickle-plated eyelash curler she was using. Switching to a stainless steel eyelash curler solved the problem, and she went back to using mascara.

One might assume that professional makeup artists know all these cautions, but even though they may, sometimes they extend the use of a problem-causing material through heavy or long-term use. Dick Smith called me one day warning me to mention in our *PMA Bulletin* (published for professional makeup artists about four or five times a year) that the trichloroethane he employed in the explosive and spectacular FX on foamed latexes in *Spasms* (see Fango #28) had, due to excessively long exposure to its fumes, given him some cause to worry due to its effects on his liver, according to his doctor. Even adequate ventilation does not insure that one won't breathe too much of the vapors of *any* strong solvent. Painting bald caps, whose plastic material may be dissolved in MEK, is dangerous to the internal organs without proper ventilation. The best way to insure this is with a spray hood that is fan-ventilated. Any type of spraying of a solvent-based material should be done with such a hood.

No matter what ingredients are used in cosmetics/makeup, *someone* is liable to be allergic to one or more of them. There is no absolutely safe ingredient in the world! However, there are some that we *know* are dangerous to most people and these are the ones to avoid.

Latexes, whether for foam or slush casting purposes, are usually quite alkaline (pH-11 in most cases) and the fumes can cause some people to have watery eyes or gag due to the ammonia used to keep the latex rubber in a colloidal solution. Most eyelash adhesives, however, are low-ammonia types and don't affect most users. So *don't* substitute a natural pure gum or fillered casting latex for a low-ammonia type for application on the skin as adhesive.

One last caution: Use only those types of applicators which can be readily cleaned, sterilized or discarded. Brushes made with red sable hairs set in Nylox can be cleaned in Studio Brush Cleaner or even alcohol and acetone without having the hairs fall out. However, brushes made with camel's hair are generally far more difficult to clean between uses. The main objection to applying dry rouges with these is that they cannot be readily cleaned and sterilized—and don't last any length of time. All sponges and puffs should be used but once; that is, on one person only, and then discarded. Use polyurethane sponges for application—not foamed latex—to prevent any possibility of a pseudo-cosmetic reaction. Stainless steel tools are best as they can be easily sterilized in isopropyl alcohol (99 percent) between uses. Follow the manufacturer's recommendations about the use of all materials and, if in doubt, call them about a new use. If the material is not recommended for use on the skin, don't!

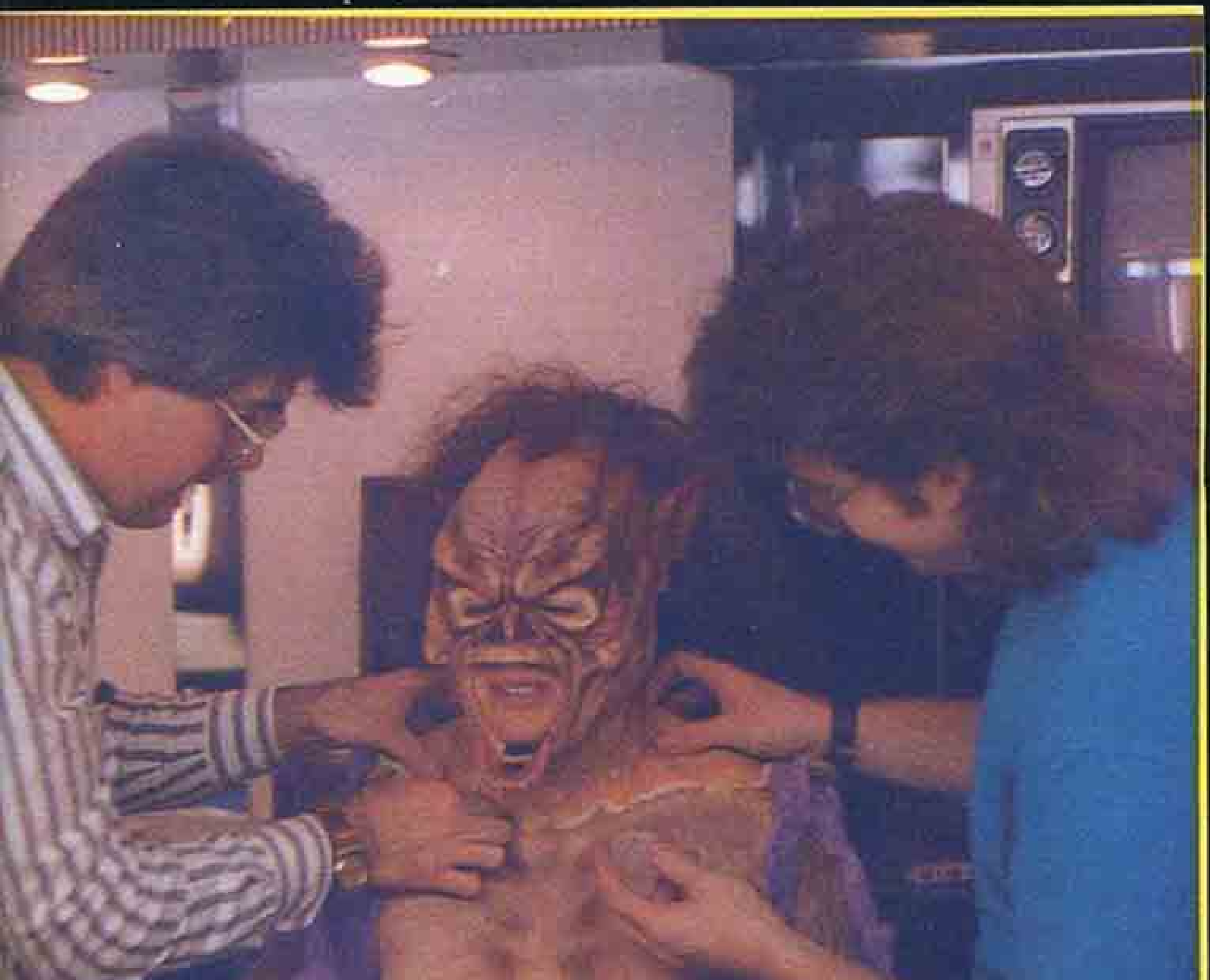
Remember, the human body can take a lot of abuse, but when it rebels at being assaulted, its manifestations may not be pleasant. Respect it and treat it well, whether it be yours or another's.

Terror Teamwork

The FX of FRIGHT NIGHT II

Killing vampires ain't no walk in the park. It took a gang of 13 to burn, mutilate and melt this horde.

By BART MIXON

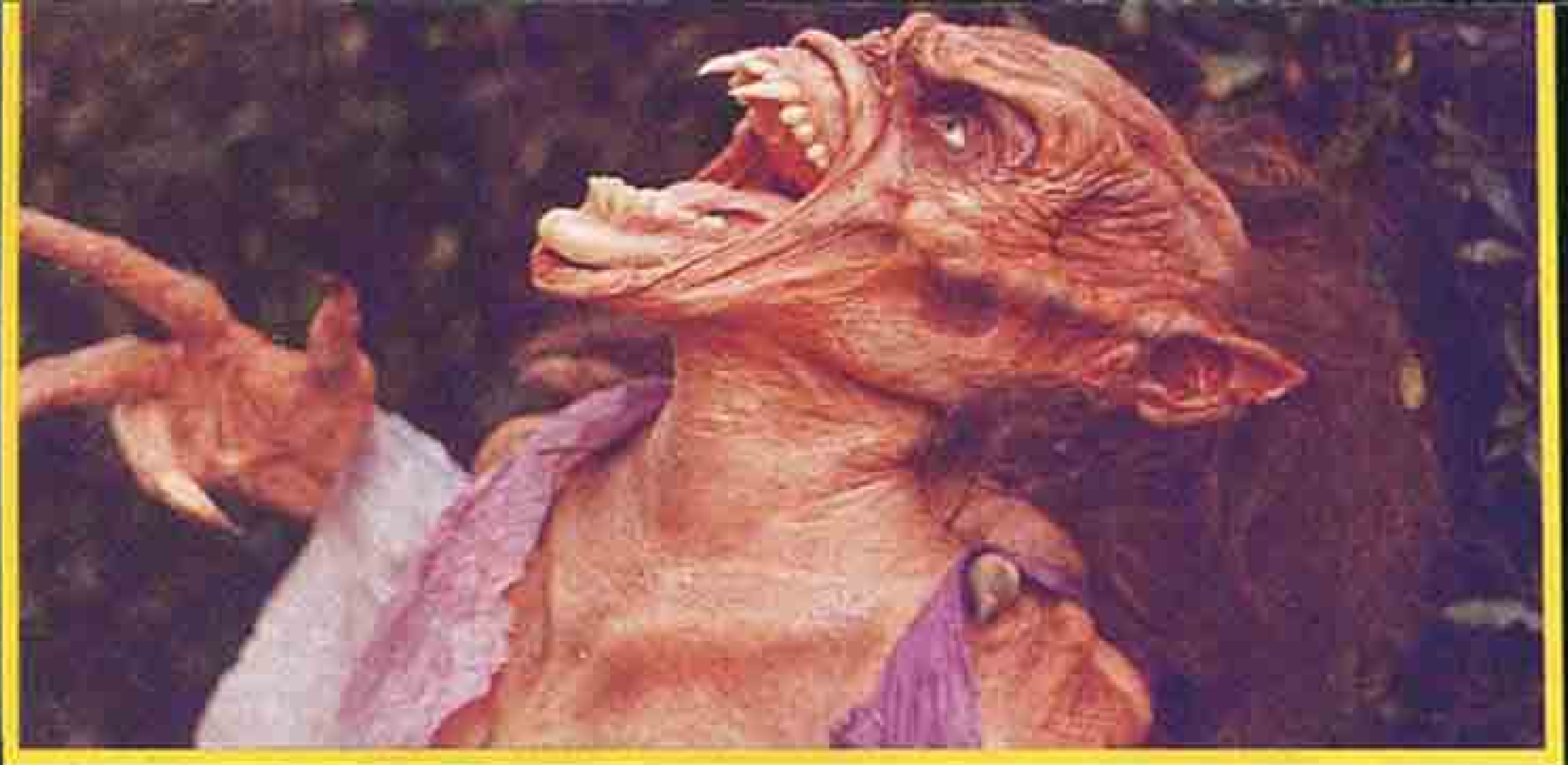


1: Assistant Jim McLoughlin and I apply the "Regine Monster" makeup to stuntwoman Carol Rees. The makeup took three hours to put on and required frequent hand changes between the mechanical fingers—ones with rubber stunt fingers and others with rigid fingers able to break through a set. Rees was put into the costume four times and performed two high-fall stunts in full makeup. Aaron Sims assisted with the makeup's application.

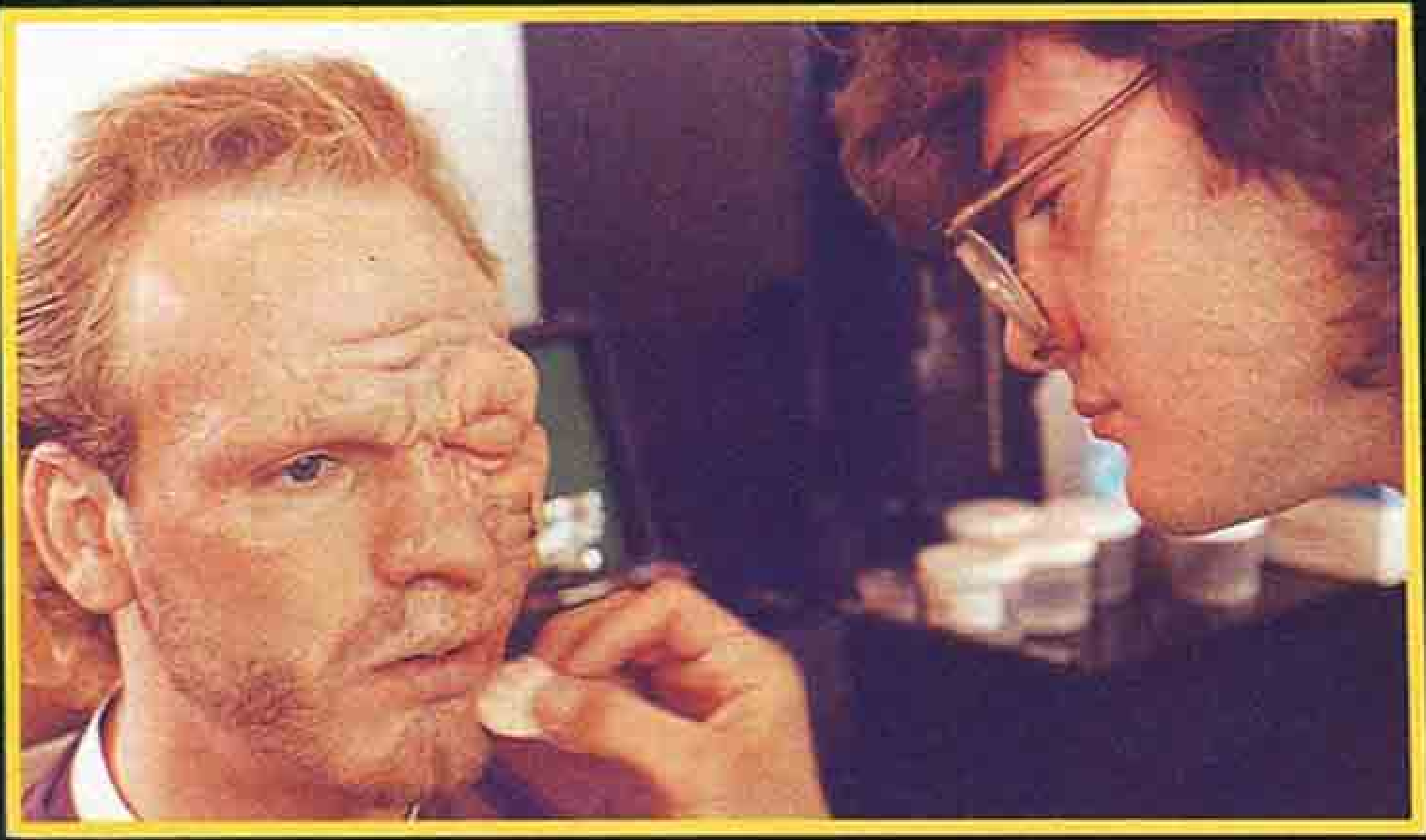
All Photos: Courtesy Make-up FX Unlimited

Don't be fooled by those singular makeup FX credits that turn up on most genre productions. You know, "Special Makeup FX by Francis Weedlemeyer" or whatever. A makeup FX job is very rarely the work of one person. On most high-budget movies, crews of 30 or more usually support the "big name" FX talent, who mostly sticks to supervisory or design work. Back in the lab, sculptors, moldmakers, painters, puppeteers, foam runners and others break their backs for their bosses, gaining valuable experience and resume highlights in the process. Fright Night II, *now available on home video from IVE, best illustrates the collaborative process of special makeup FX.*

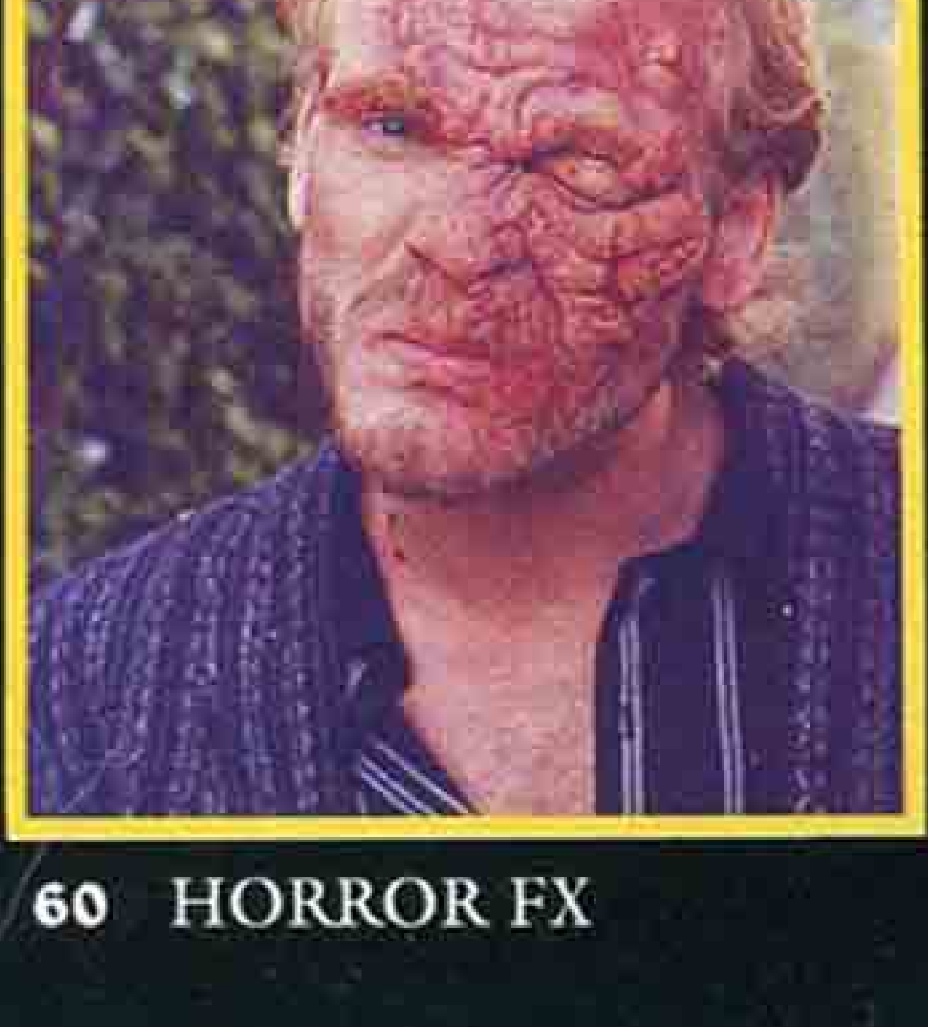
The gang at Make-up FX Unlimited brought to life many of Fright Night II's *vampire FX, including the monstrous states of the lovely Regine (Julie Carmen), as well as her cohorts and victims. Supervisor Bart Mixon assigned his crew of 13 many individual tasks and tandem efforts, fully realizing that teamwork can help counter the difficulties associated with low-budgets and short shooting schedules. For an overview of who did what on* Fright Night II, *please see the FX article in FANGORIA #77.*



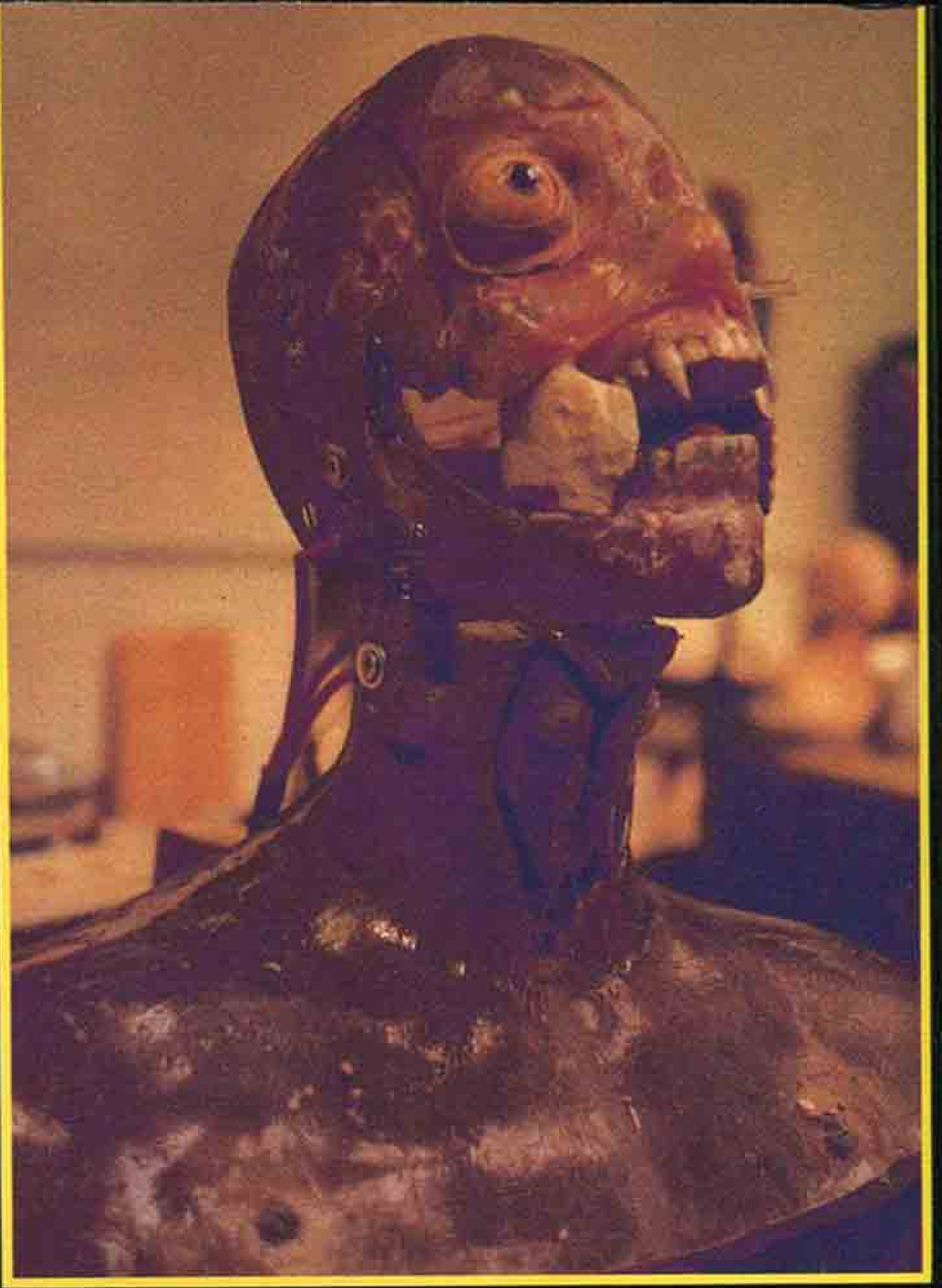
2: This photo best illustrates my extended teeth design for the Regine Monster. The upper teeth fit over the actress' nose and upper lip, with an upper palate that extends into her mouth and clips over her teeth. The lower jaw fits up against her lower lip and chin, and a false tongue covers her own tongue and lower teeth. This unique design allowed the depth of the actress' own mouth to be used as a part of the overall design, something seldom seen in such creature-type makeups. Brian Wade sculpted the Regine Monster's head and hands and detailed the body.



3: Charlie's roommate Richie (Merritt Butrick) is an early victim of Regine's. He is later confronted and killed by Peter Vincent (Roddy McDowall), who gives him a faceful and then a mouthful of holy water. To get away from the acid-burn appearance of such makeups, my early design sketches featured a swollen, inflamed look instead (this idea was then carried over into the other vampire death FX). Pictured: Norman Cabrera applies the first of two makeup stages to actor Butrick. Using certain elements of my early designs and much of his own input, Norman sculpted the multipiece makeup.

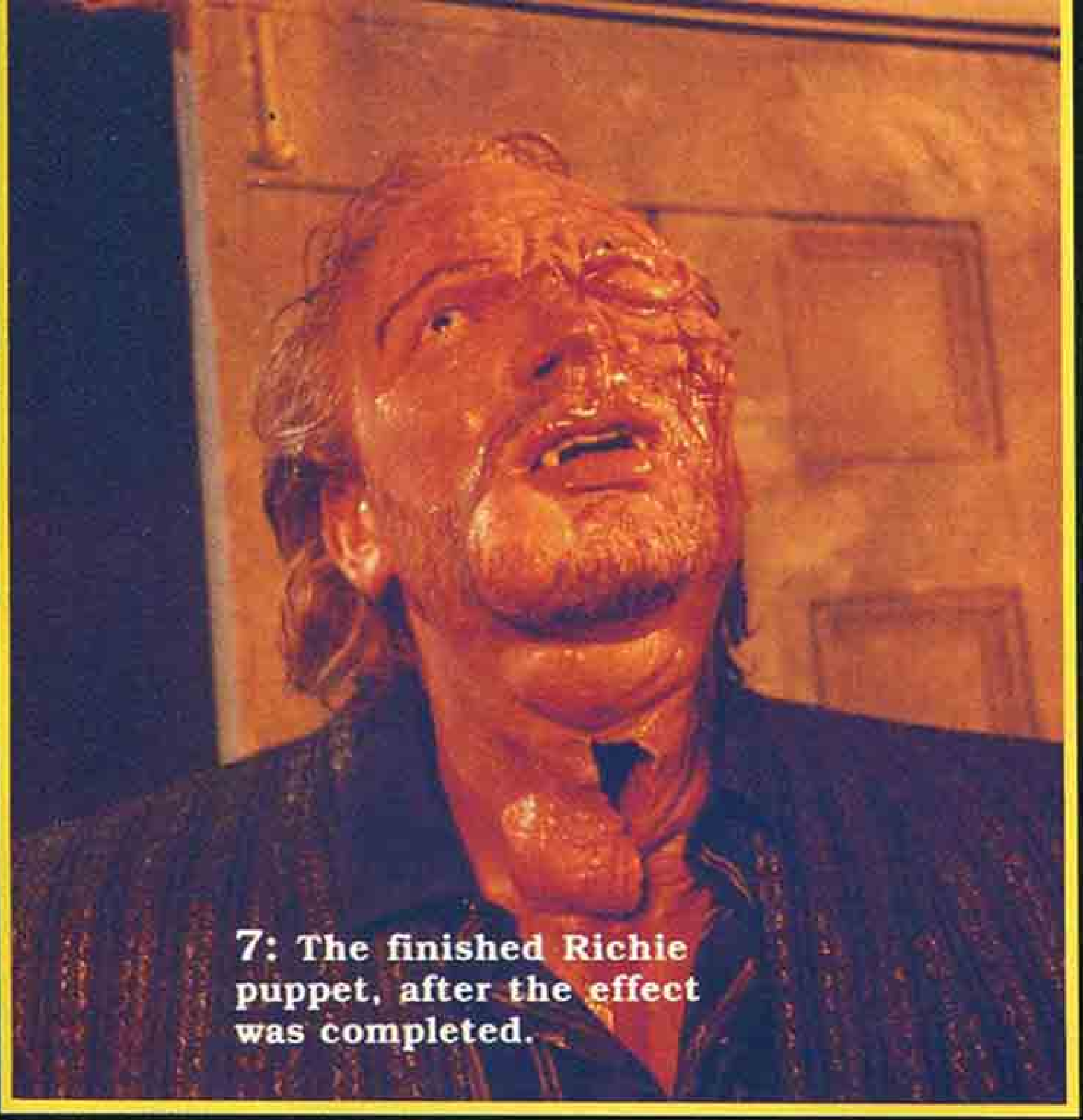


4: The finished first-stage makeup, applied by Norman Cabrera. Fangs, contacts, and a good coating of K-Y Jelly and "pus" will be added just before filming. Since a beard was added to the Richie character after the makeup was designed and finished, portions of it had to be shaved away as the different makeup stages were applied. The second stage consisted of throat and lip/chin pieces (showing the FX of the holy water after it has burst through his neck), which I applied.

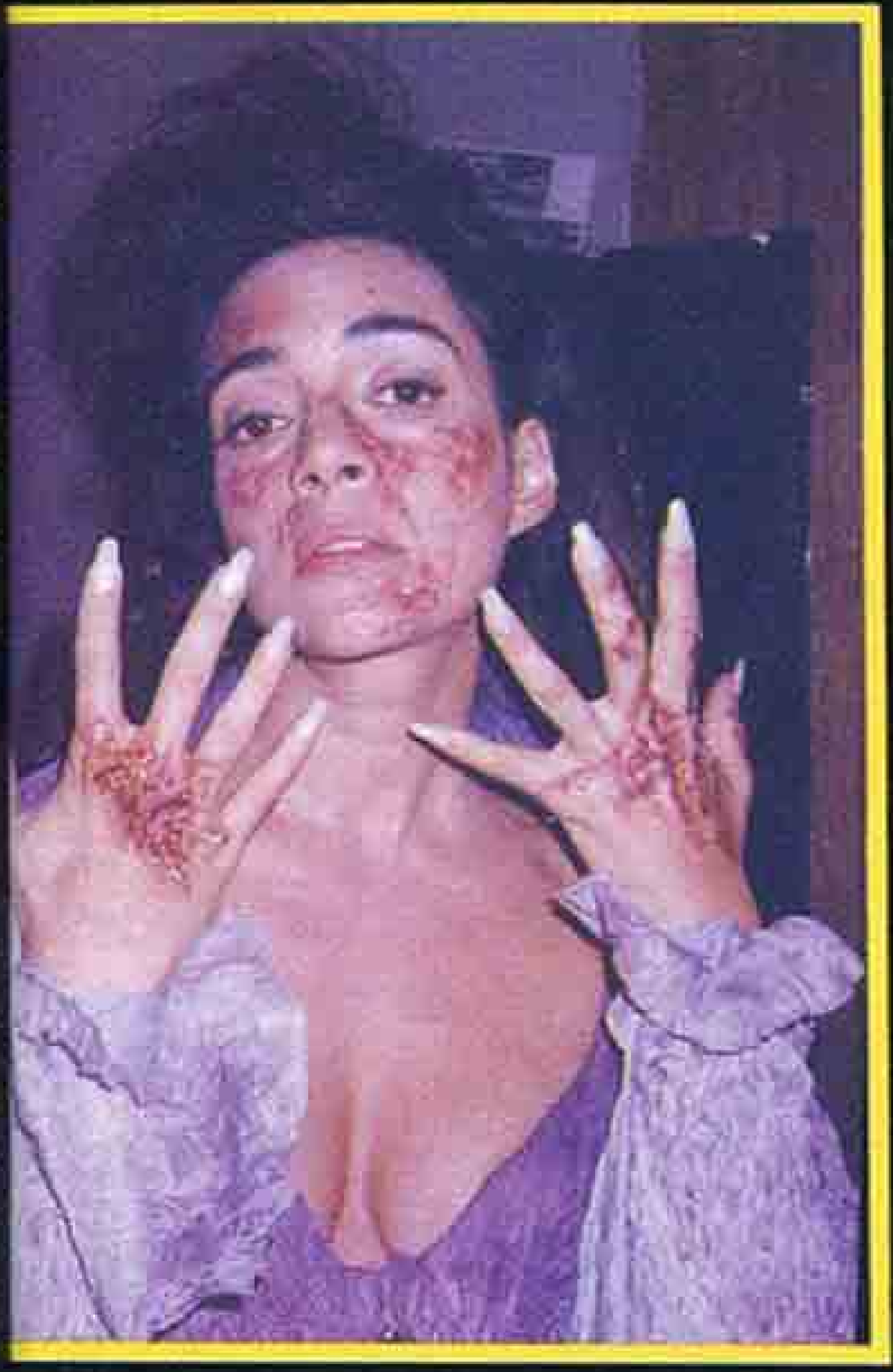


5: For the middle part of the Richie sequence, a dummy head was required to show the throat swelling, splitting open and fluids flowing out. A life cast was taken of the actor wearing only the first stage of the appliances. I then cleaned this up with some minor resculpting, molding, coring, etc. Pictured: my mechanics for the Richie puppet head. It features head, eye, and mouth movement, as well as two small gates that pushed the swollen foam-latex throat open. Tubes are in the face and throat for blood, the back of the mouth for drool, and a large one at the base of the throat (attached to a large foam latex injection gun) for the big water flood that opens the neck. Trichloroethane was pumped through tubes in the chin and throat to swell the foam latex skin. The false eye was made by Aaron Sims to match Dr. Greenspoon's contacts.

6: The finished Richie puppet. The skin was painted by Aaron Sims. I layed the beard and punched the hair, which was styled by Jim McLoughlin. Three guys operated the puppet, while five others were required to pump the various fluids to complete the effect.

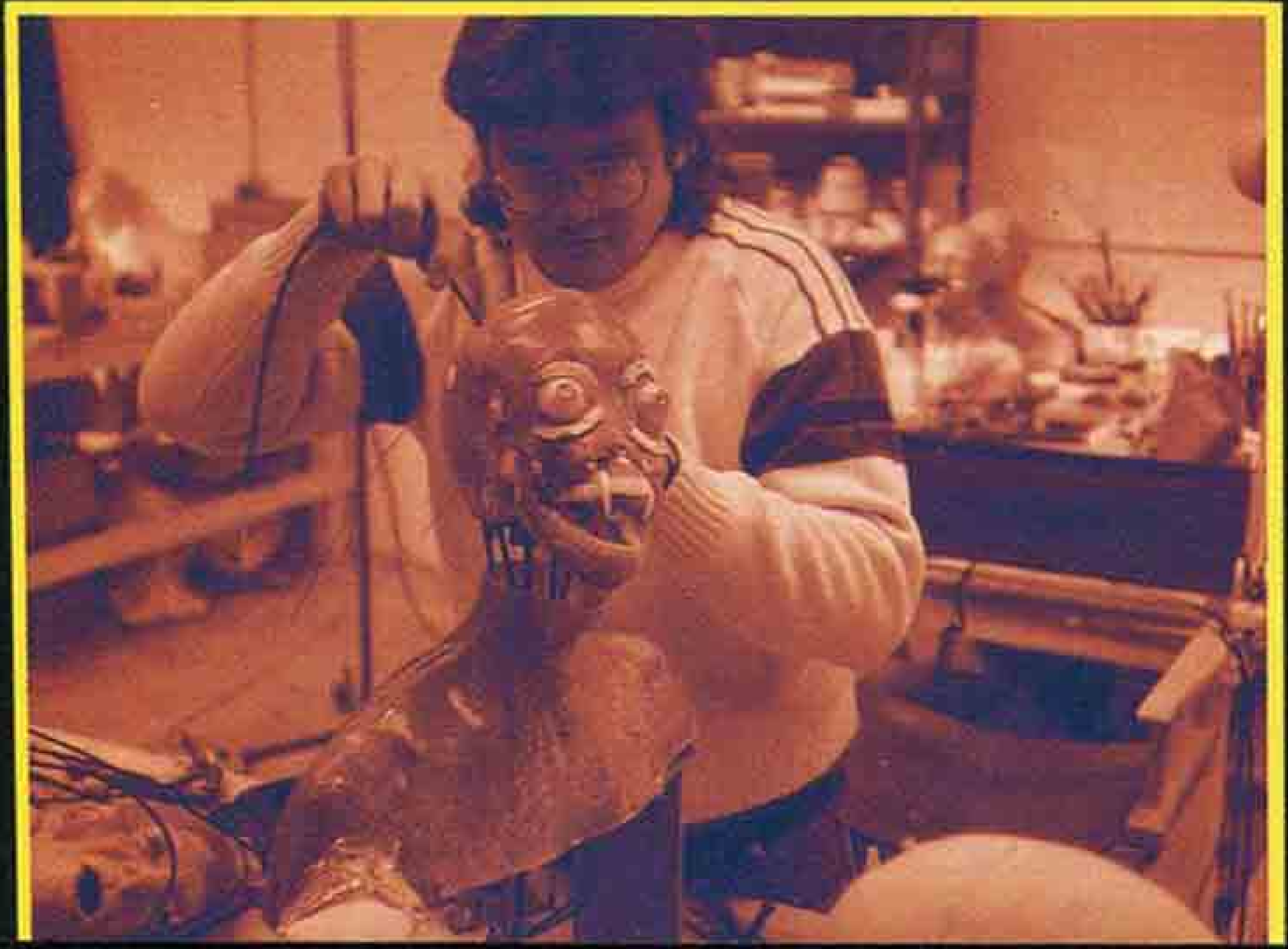


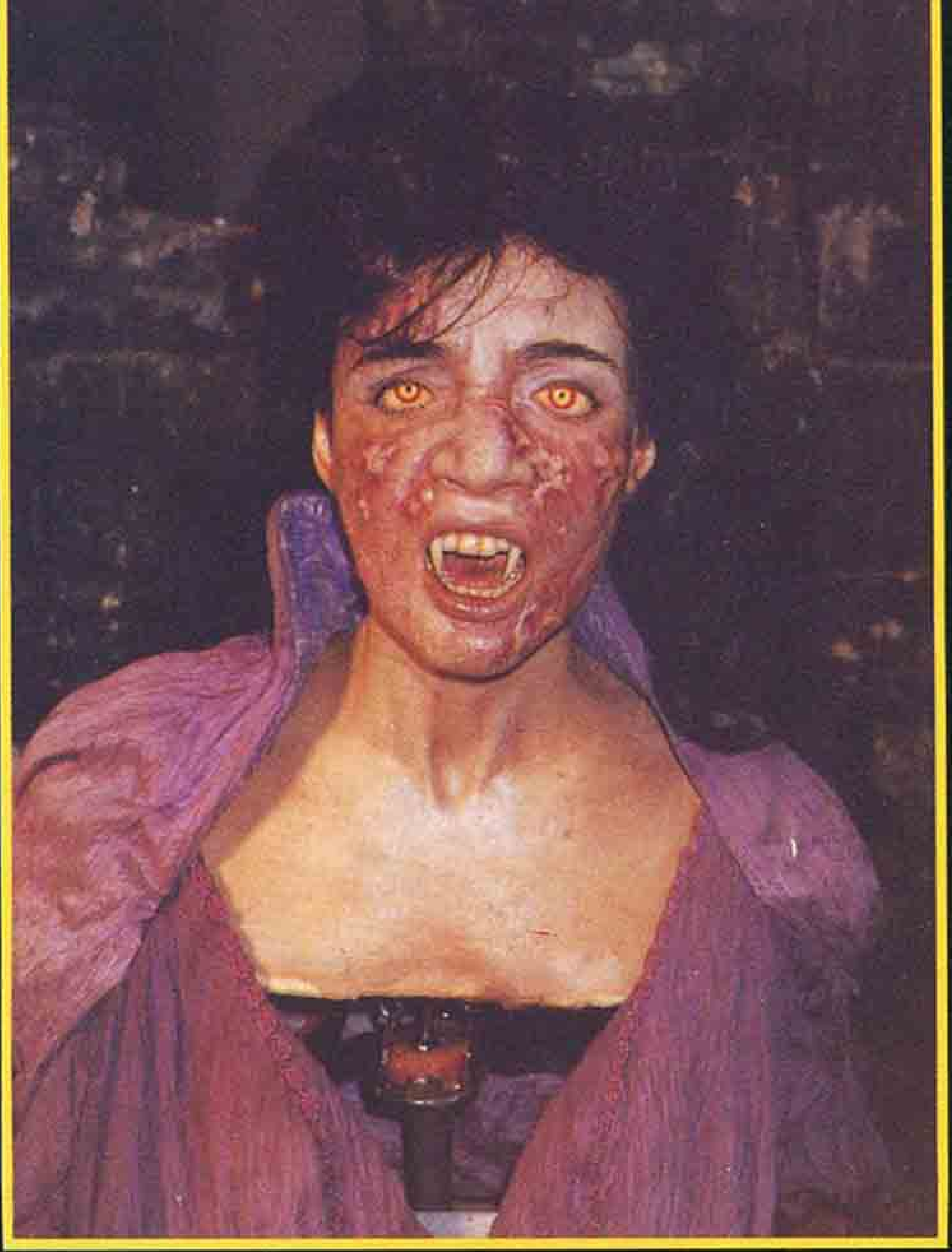
7: The finished Richie puppet, after the effect was completed.



8: *Fright Night II*'s Regine (Julie Carmen) attempts to take control of Charlie (William Ragsdale) as an act of revenge for killing her brother. Peter Vincent stops her with a reflected ray of sunlight. Though special makeups were rejected by director Tommy Lee Wallace for this sequence in preproduction, it was decided on set that something was needed. Pictured: Julie Carmen models the gelatin burn makeup applied to her by Jim McLoughlin and myself.

9: To complete Regine's destruction by sunlight, a series of dummy heads were built. Pictured: Jim McLoughlin finishes his mechanics for the first-stage dummy head. Functions built into the head included growing fangs, cheek and brow movement, mouth and head movement, and a series of tubes to pump trichloroethane to swell her foam latex skin.

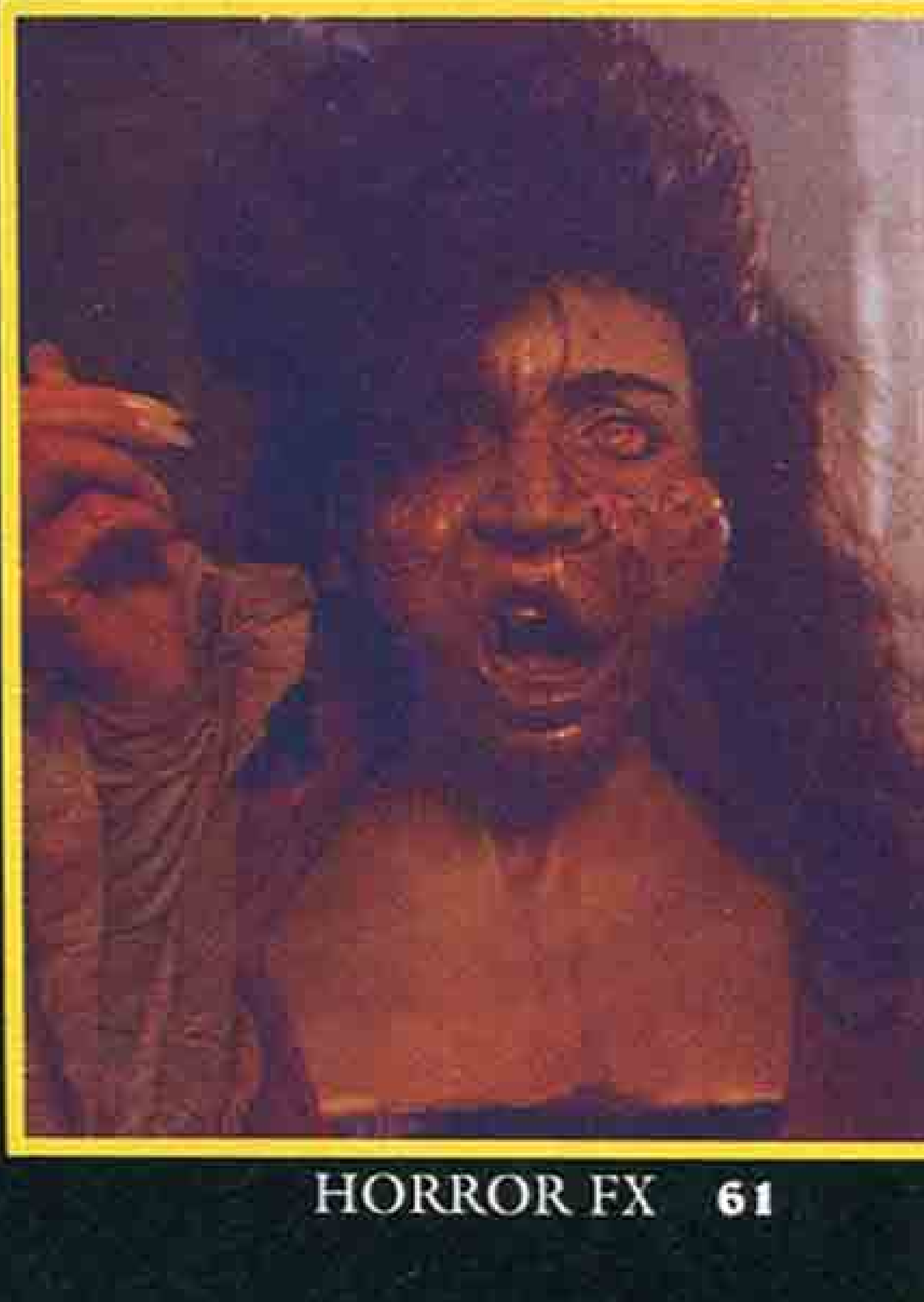


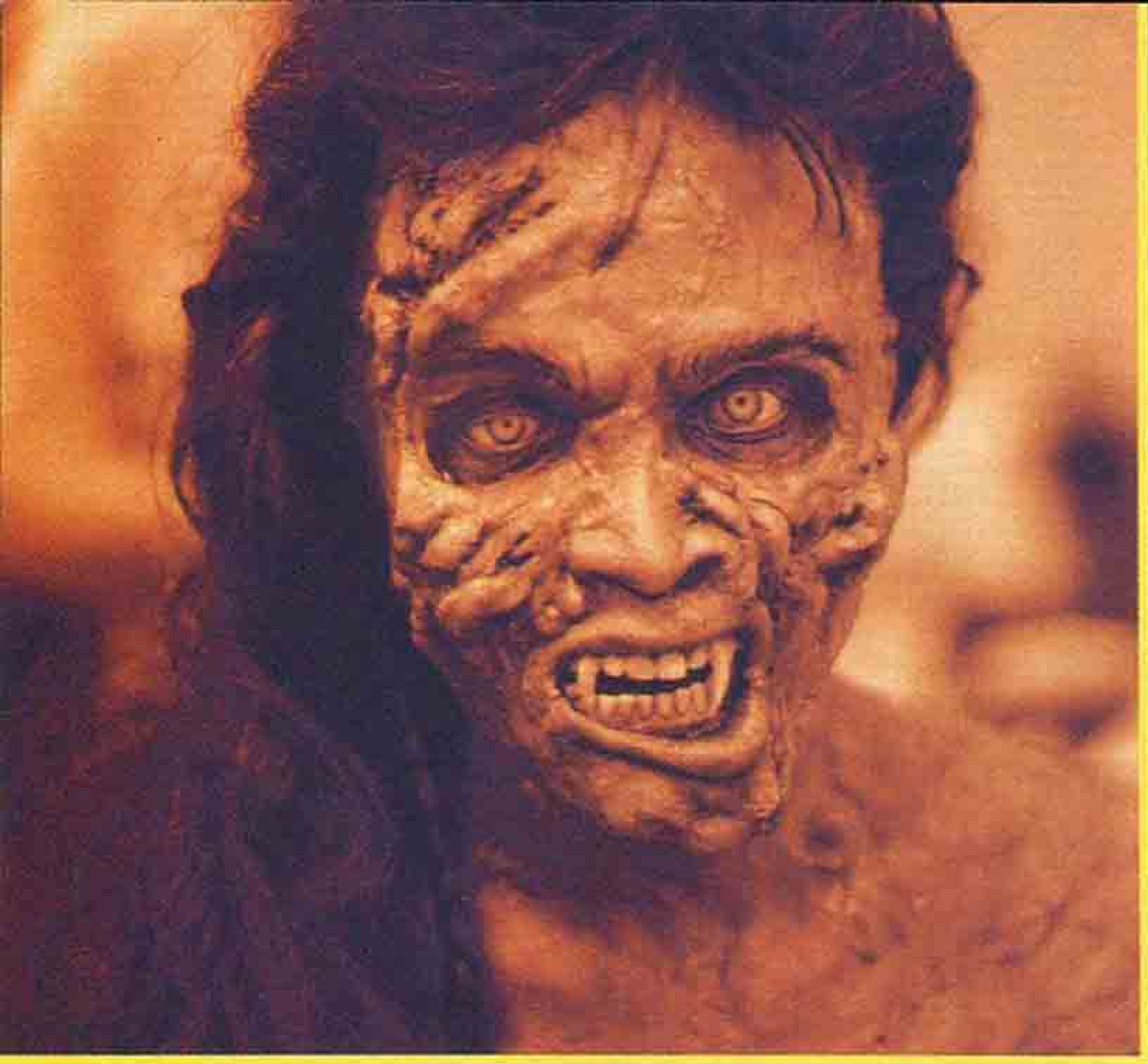


10: Regine's finished first-stage dummy head. A clay press of Julie Carmen was resculpted by McLoughlin to slightly advance the blistered makeup applied to her on set. Aaron Sims created the false eyes (molded after Dr. Greenspoon's contacts) and painted the puppet. The hair was applied by McLoughlin.

> **This design allowed the depth of the actress' own mouth to be used as part of the overall design.**

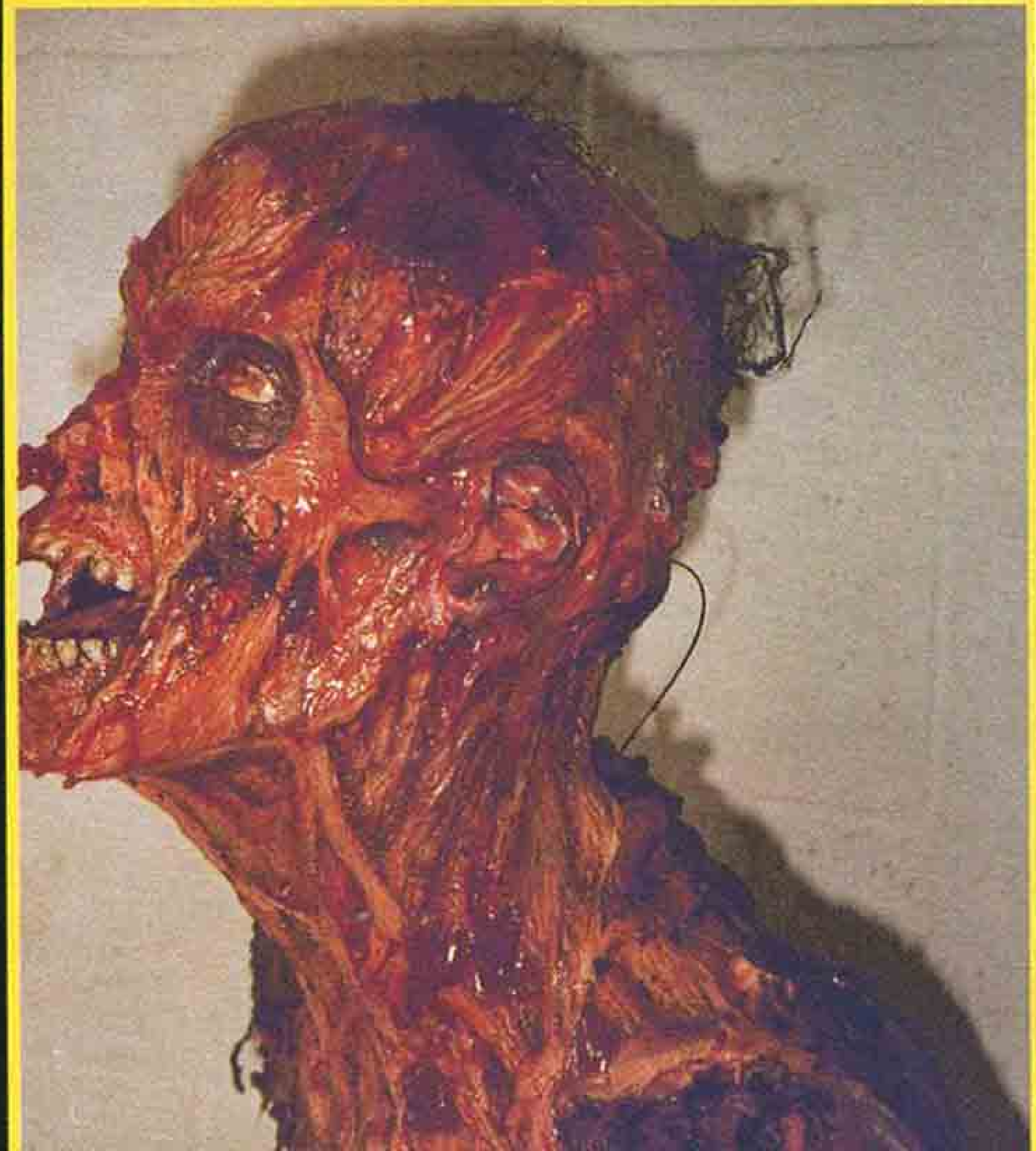
11: Regine's first-stage dummy head after the effect. Three people controlled the puppet's actions, while two more were needed to pump the fluids. Jim McLoughlin and I applied gelatin makeups to a double's hands, which were positioned in frame to help bring the puppet to life. Once the shot was approved, the puppet was swollen again and then set on fire, to begin the sequence of her flesh burning away.

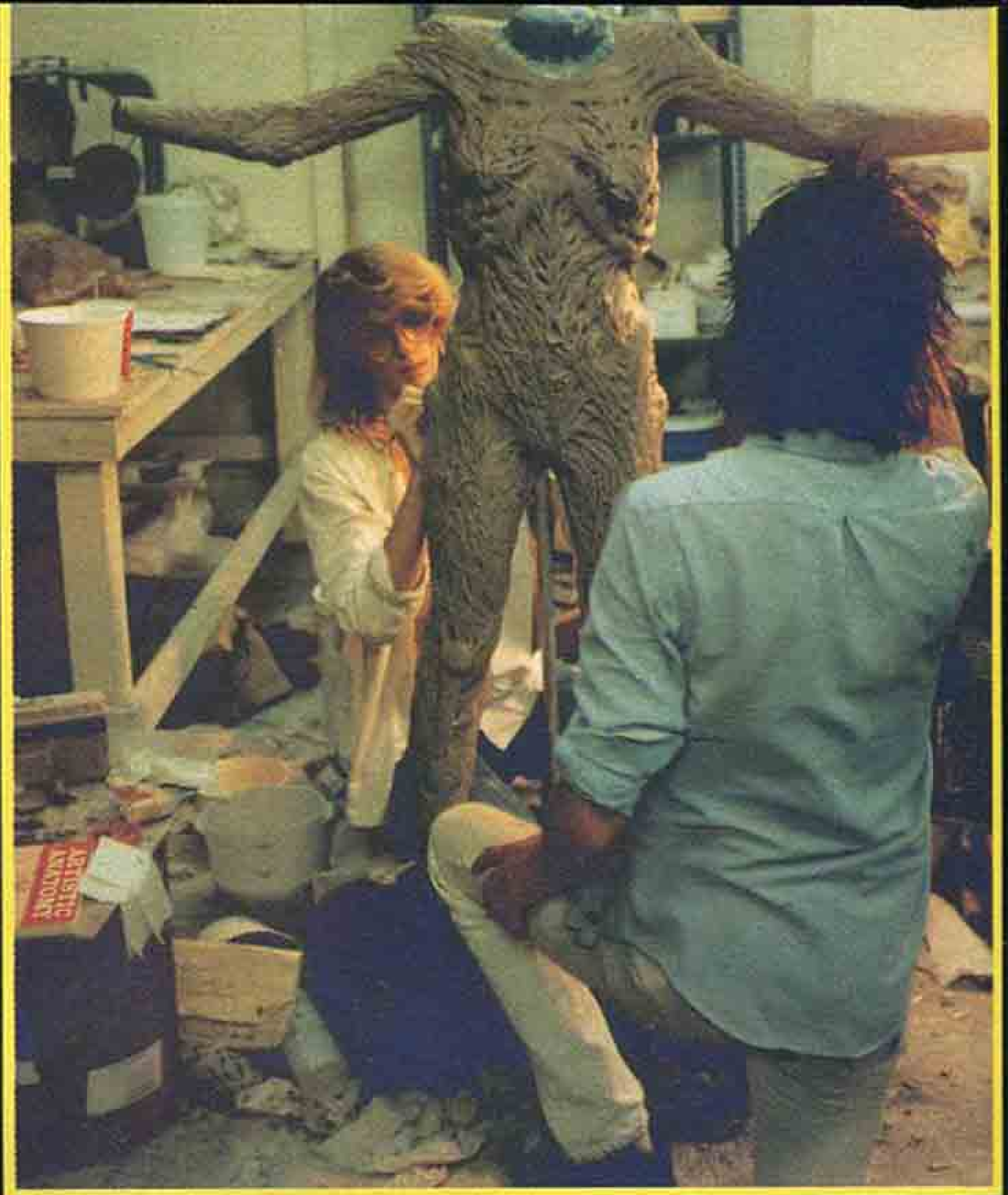




12: A second-stage dummy head was required to show the flesh melting away and revealing the Regine corpse beneath. The first-stage mechanics were stripped of its skin and refitted with a foam latex section of the first-stage face (around the eyes and brows) and a soft polyfoam skin that duplicated stand-in Dinah Cancer's face. A Regine corpse mask was then glued over this mechanical head. Gelatin appliances were applied over this corpse puppet. Sculpted by myself, they represented Regine's burnt and blistered flesh. Aaron Sims painted it, and Jim McLoughlin did the hair work. This puppet was then torched, melting the gelatin skin (held in place with Vaseline) and exposing the Regine corpse puppet head beneath.

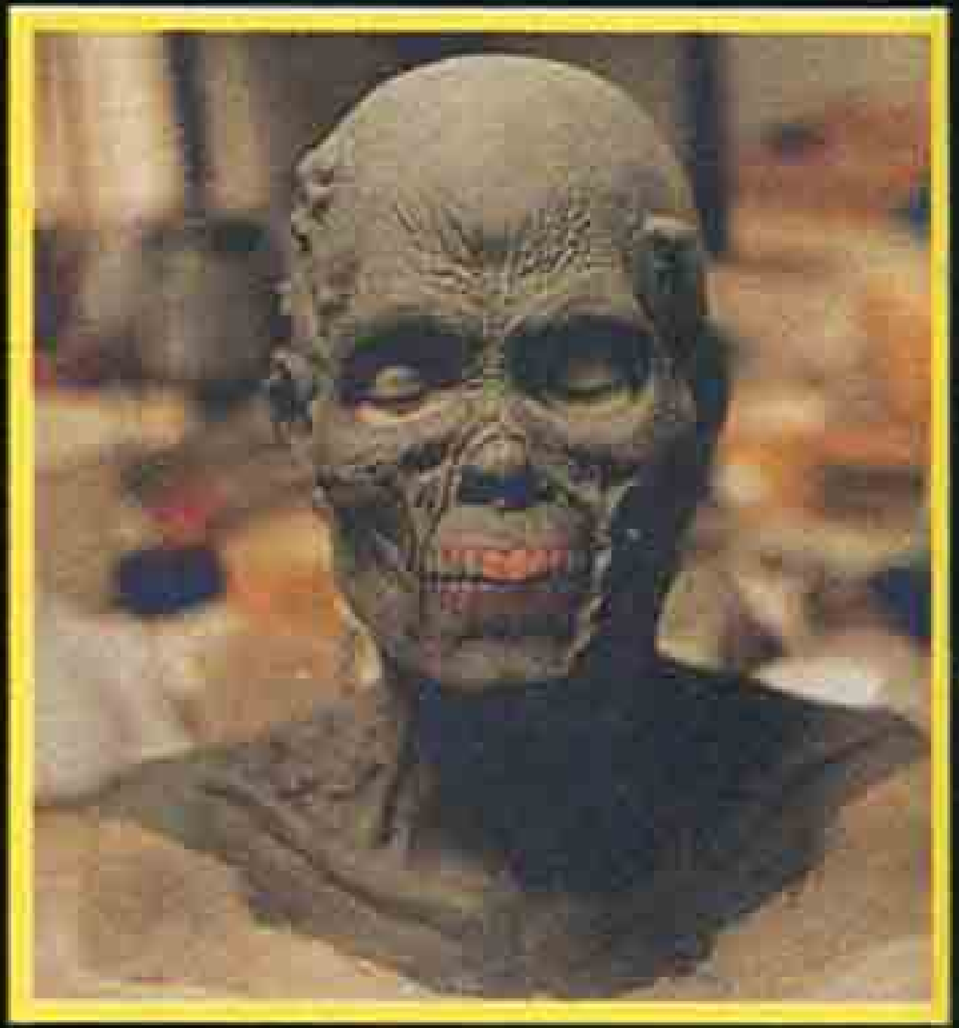
13: The stage-two dummy after its gelatin skin has melted away. The sequence is finished by Dinah Cancer in the full-body makeup.



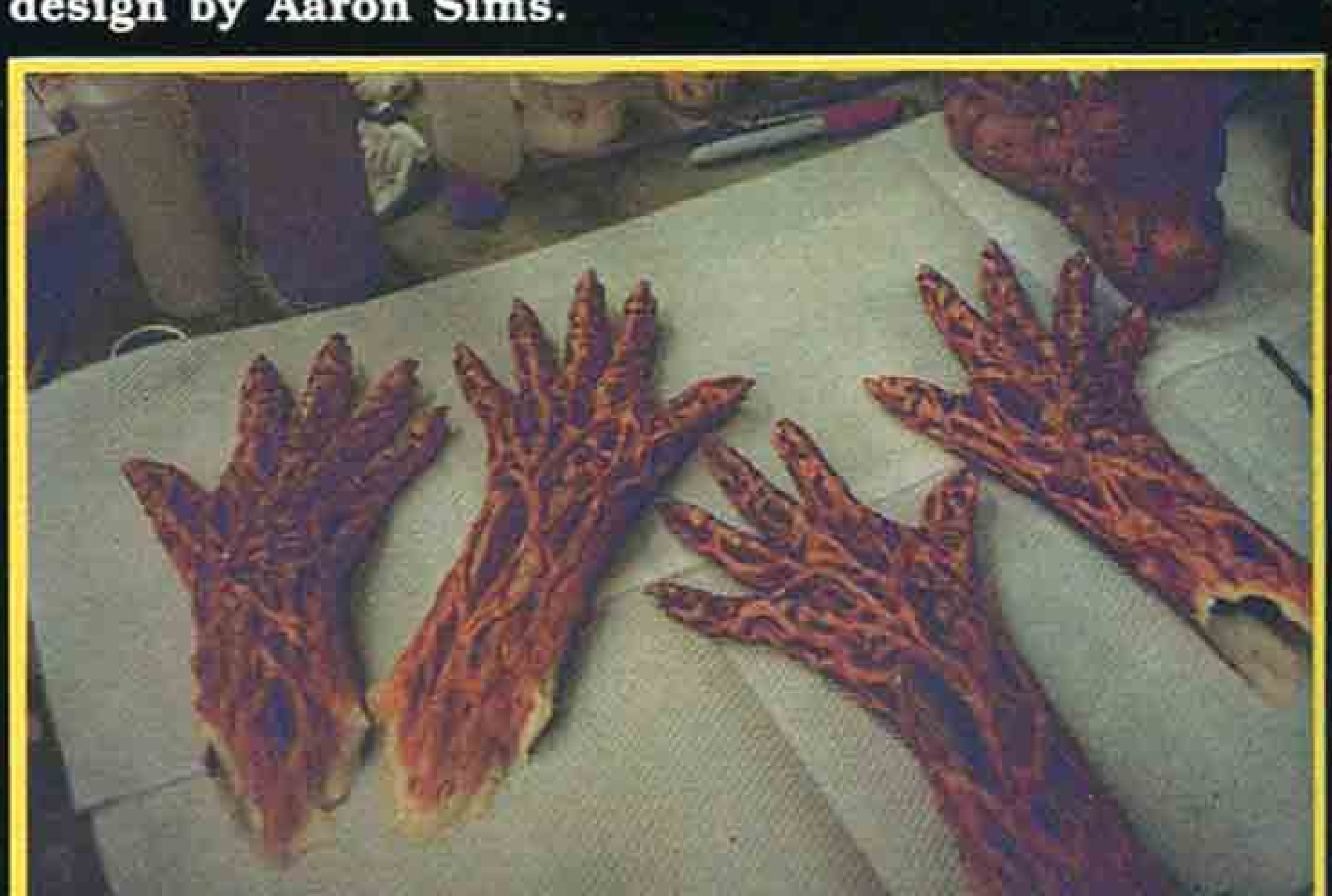


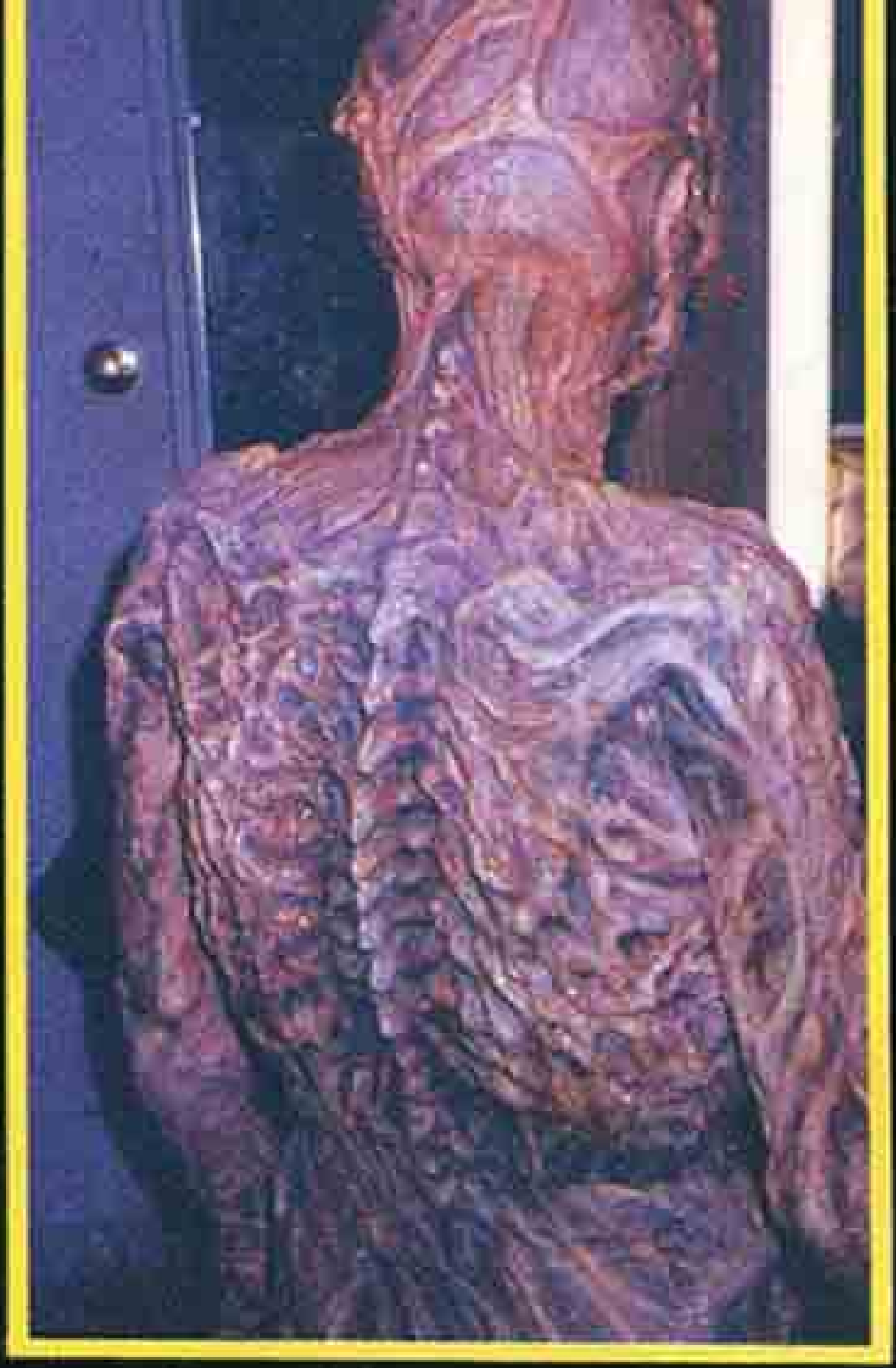
14: At the conclusion of her battle with Peter and Charlie, Regine has been reduced to a living, flaming corpse by the rays of the sun. For this effect, 5-foot-6-inch, 98 lb. actress Dinah Cancer doubled for Julie Carmen. A complete body mold, head, hands, and feet molds were taken of the actress. Pictured: The clay sculpture of the corpse body takes shape over the fiberglass body positive. The front was sculpted by Aaron Sims (right), the back by Gregor Punchatz. Joey Orosco and I also assisted.

15: The Regine corpse head takes shape. Sculpted by myself, the head was built up considerably to make its size closer to that of the performer. Soft dental-acrylic teeth taken from Carmen's molds were incorporated into the sculpture to better reproduce her actual teeth.



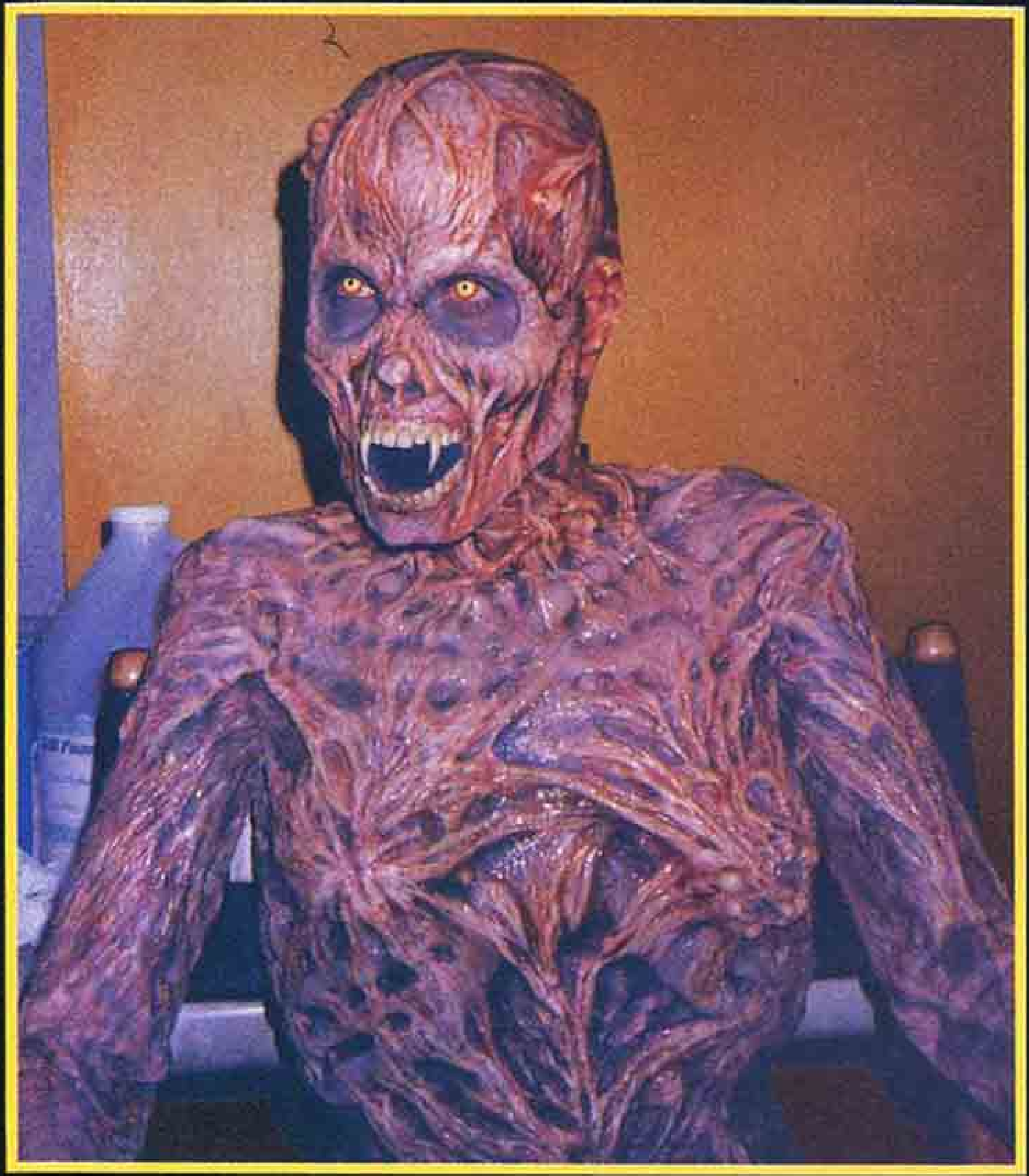
16: The Regine corpse hands, sculpted and painted by Jim McLoughlin, following a painting design by Aaron Sims.

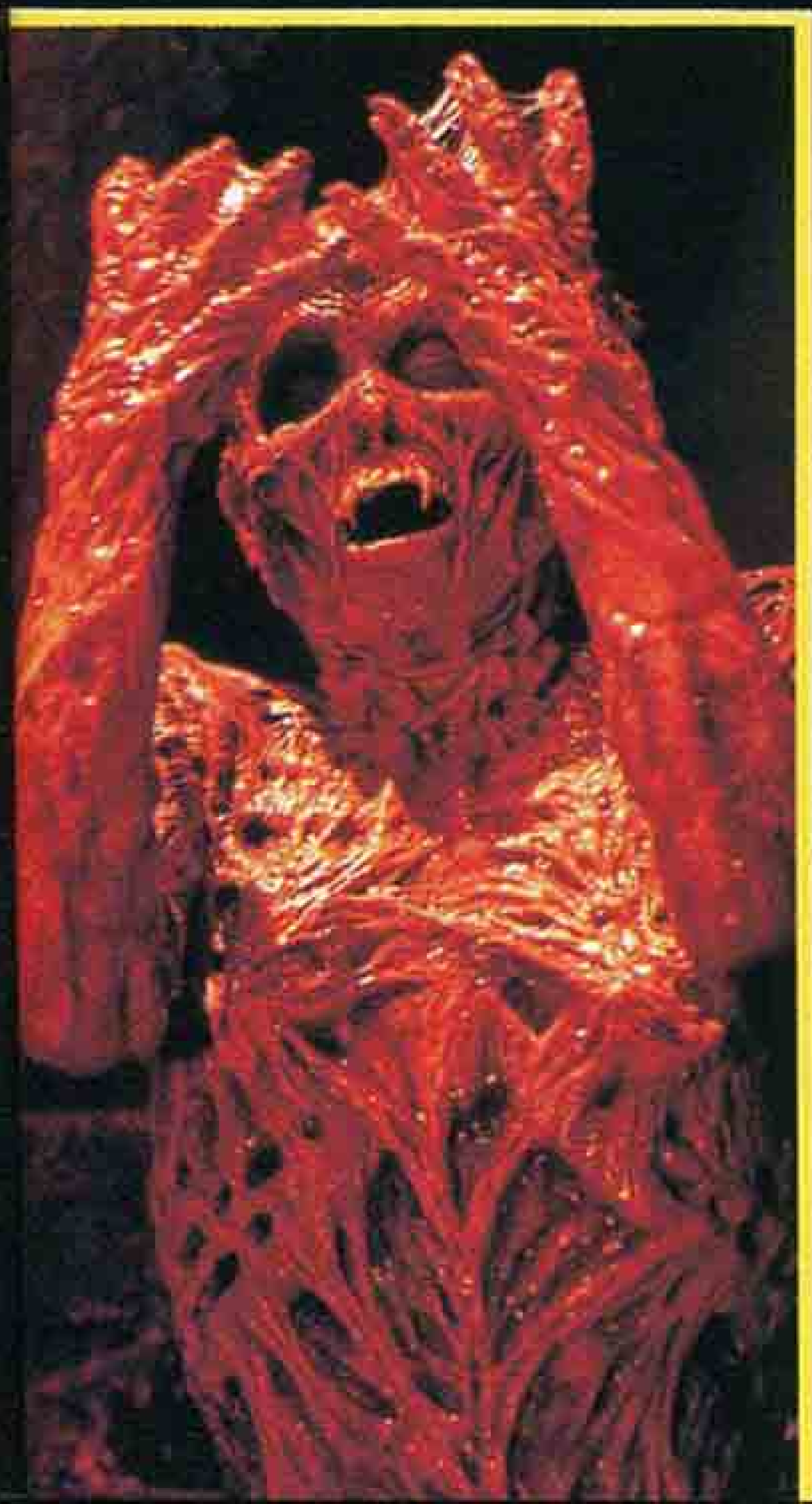




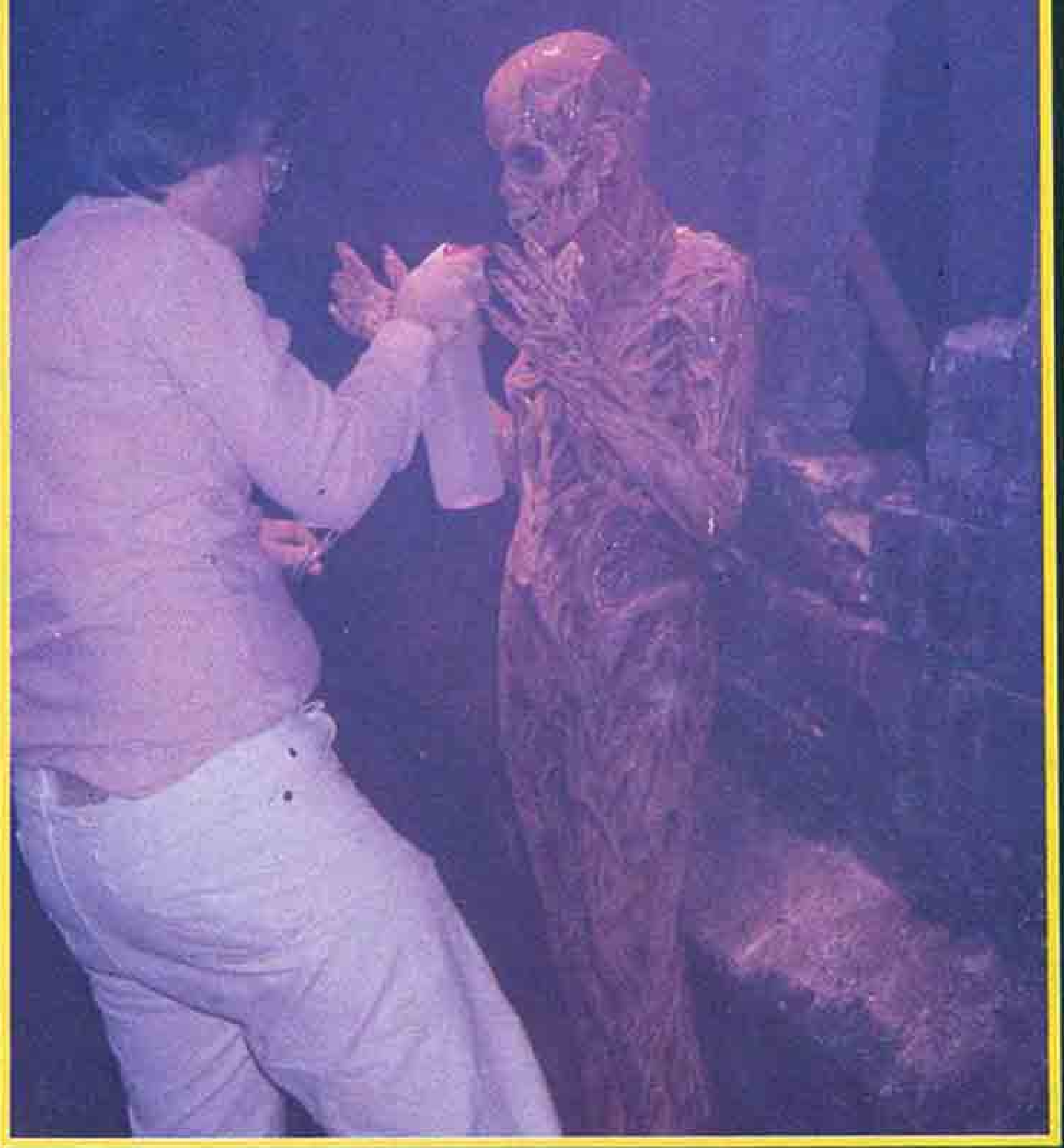
17: The back of the finished Regine corpse makeup.

18: The front of the finished Regine corpse makeup, with Dr. Greenspoon's contacts in place. The entire makeup took three hours to apply.



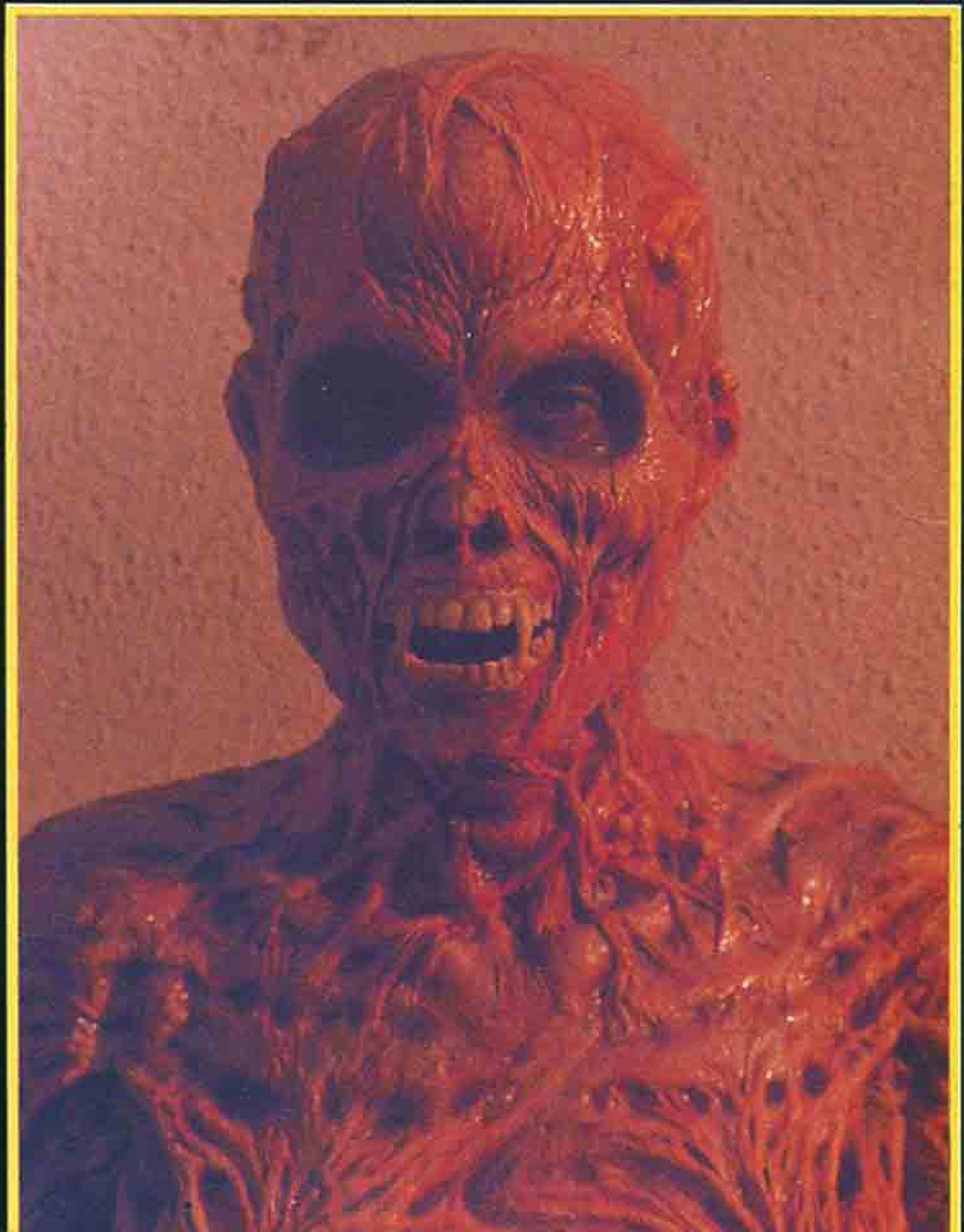


19: The Regine corpse in action. Sunlight and flames upon her body will be added in postproduction by visual FX supervisor Gene Warren at his company, Fantasy II Film Effects.



20: On the set, makeup FX supervisor Bart J. Mixon (that's me) adds a gloss to the Regine corpse with K-Y Jelly and water. I was assisted both with the application and on set by McLoughlin and Sims.

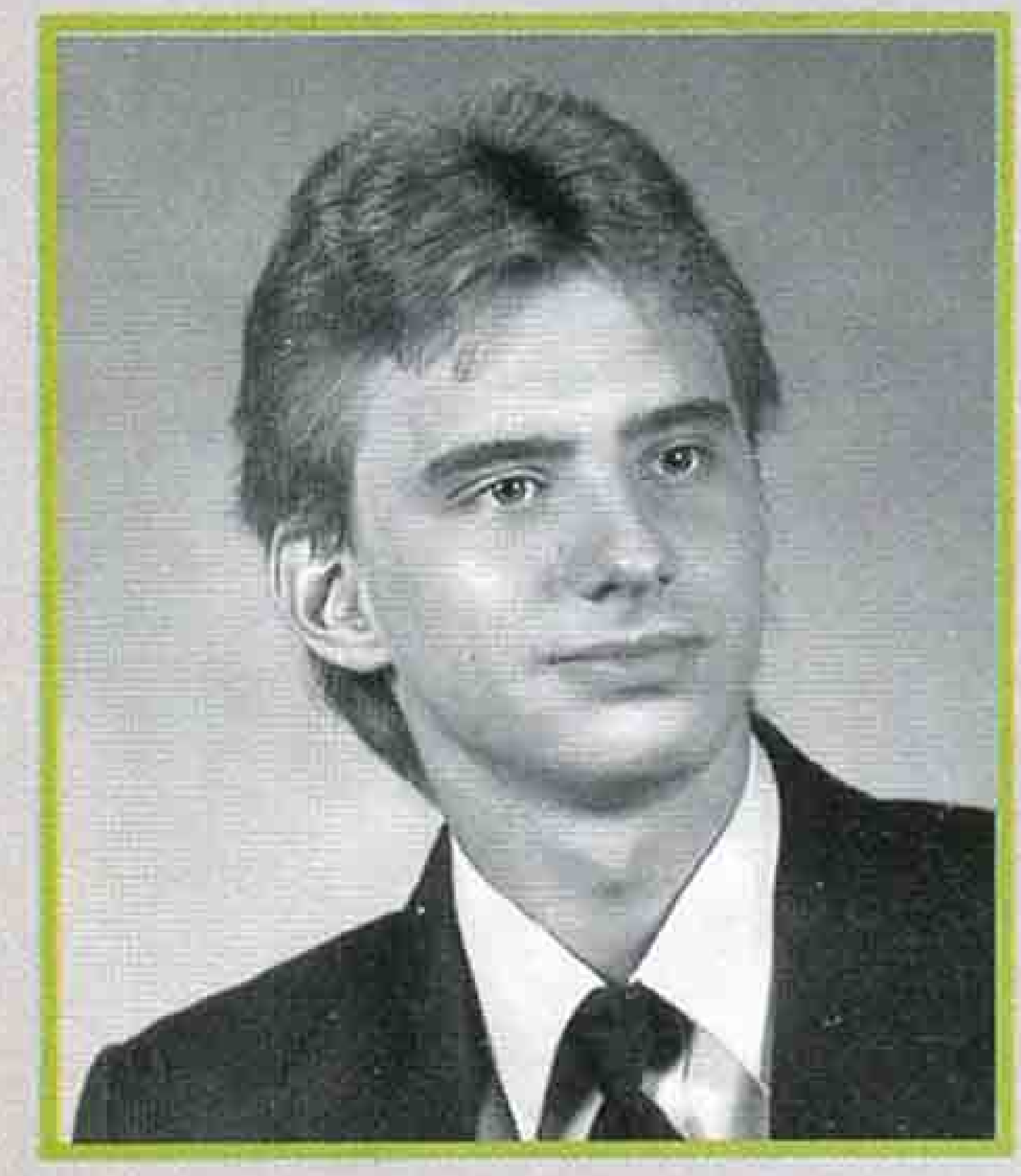
21: The finished Regine corpse makeup. Though input was given from the production on all three of the main monsters created by Make-up FX Unlimited, we had the freest hand in this creature's creation. The final paint job was designed by Aaron Sims for the head, and followed by Barney Burman and Gregor Punchatz on the body, which was then finished by Sims.



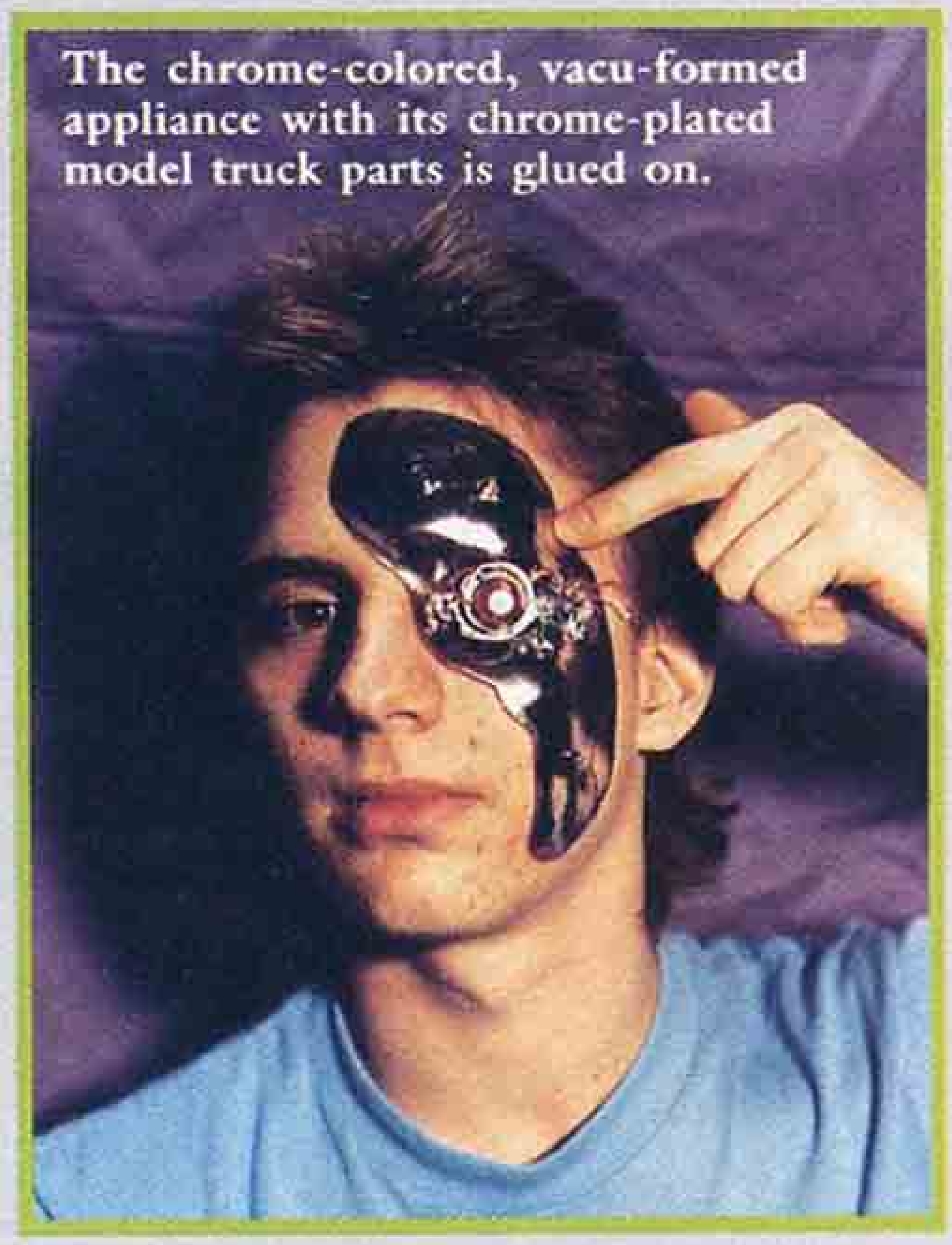
LAYMAN'S GUIDE TO PROSTHETIC APPLICATION

By DAVID P. BARTON

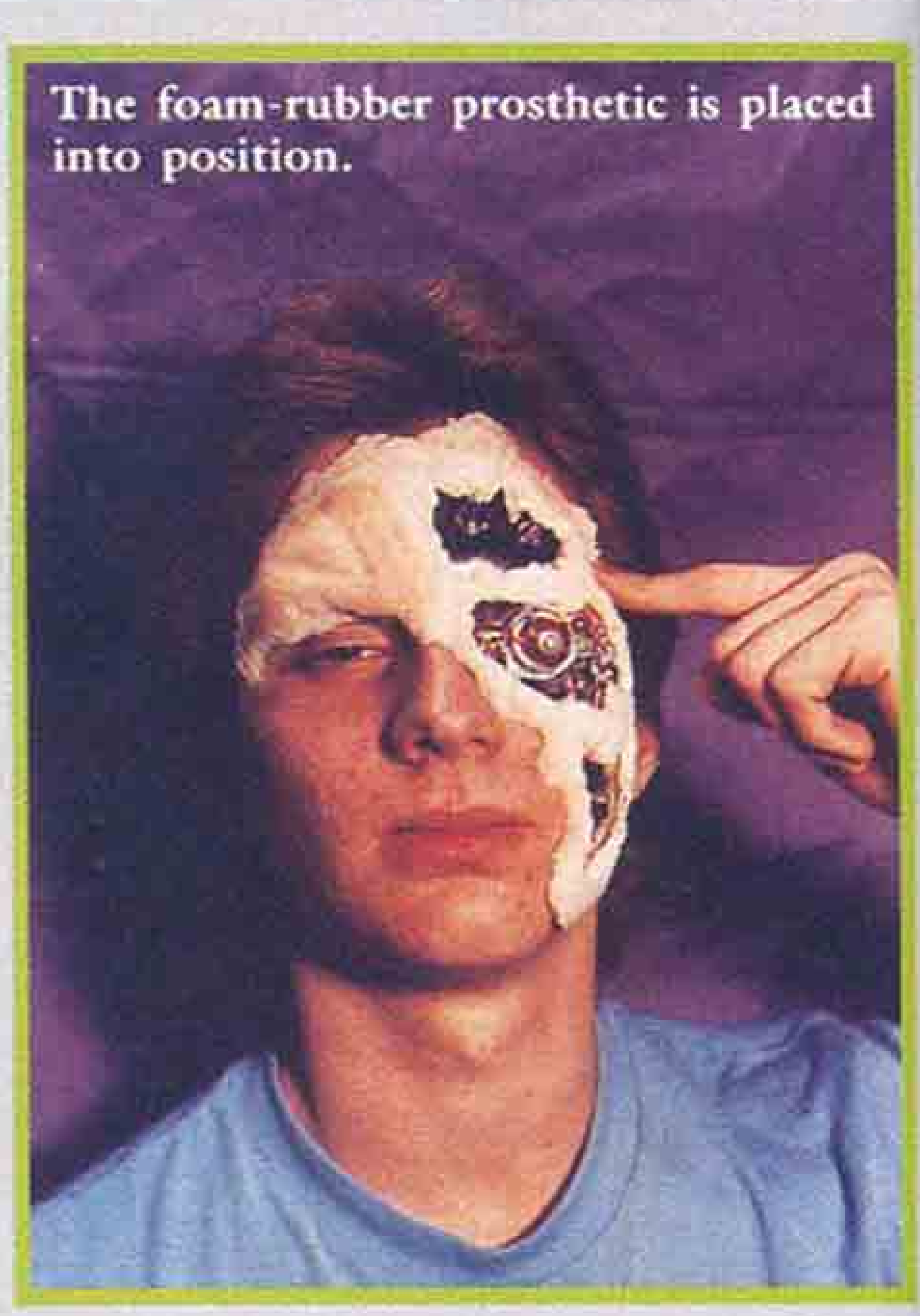
Give your friends the perfect gift for Halloween. Follow these step-by-step instructions and turn them into ghouls!



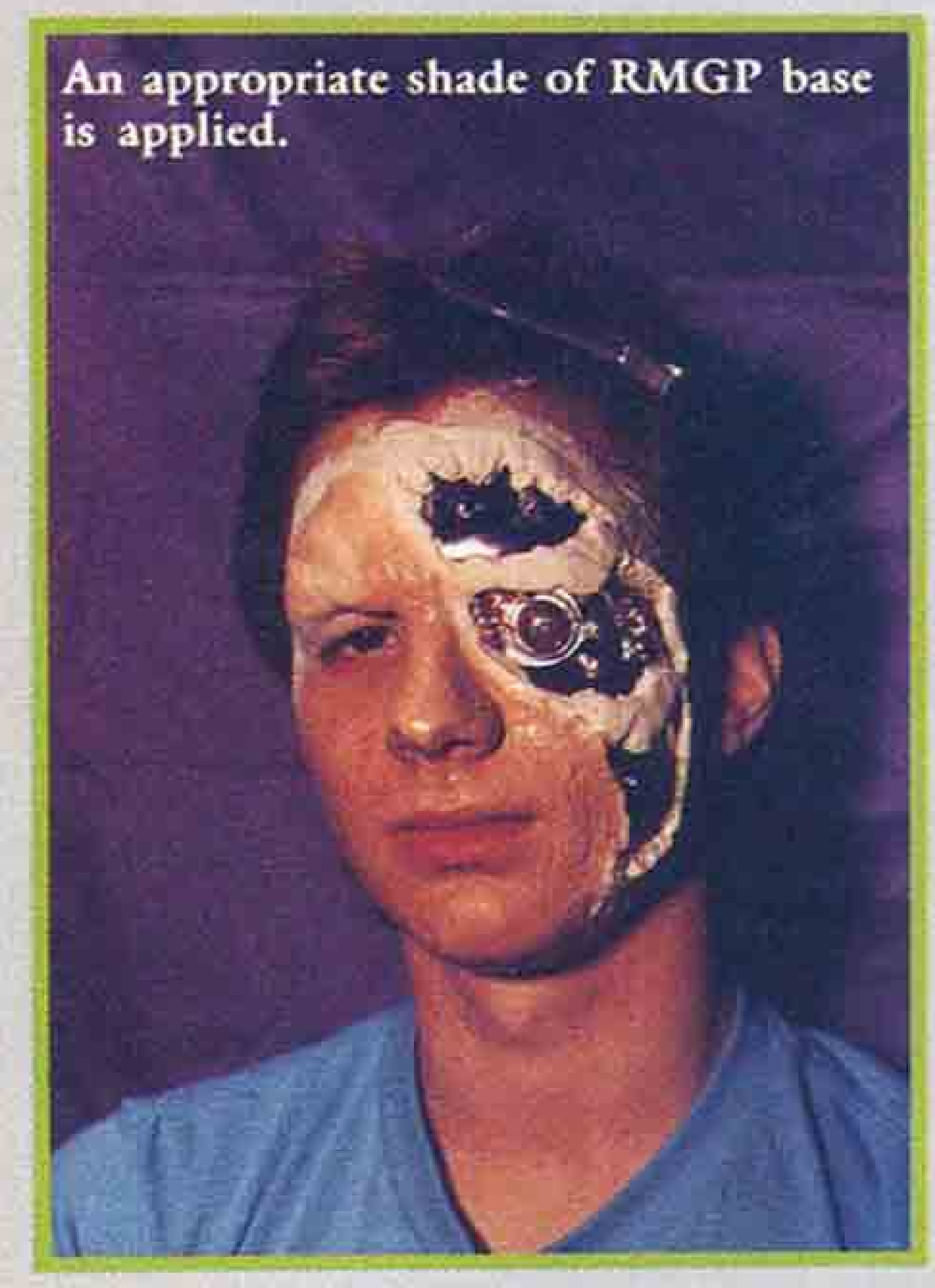
David "Mudfoot" Lange, mild mannered graduate of a great American school system.



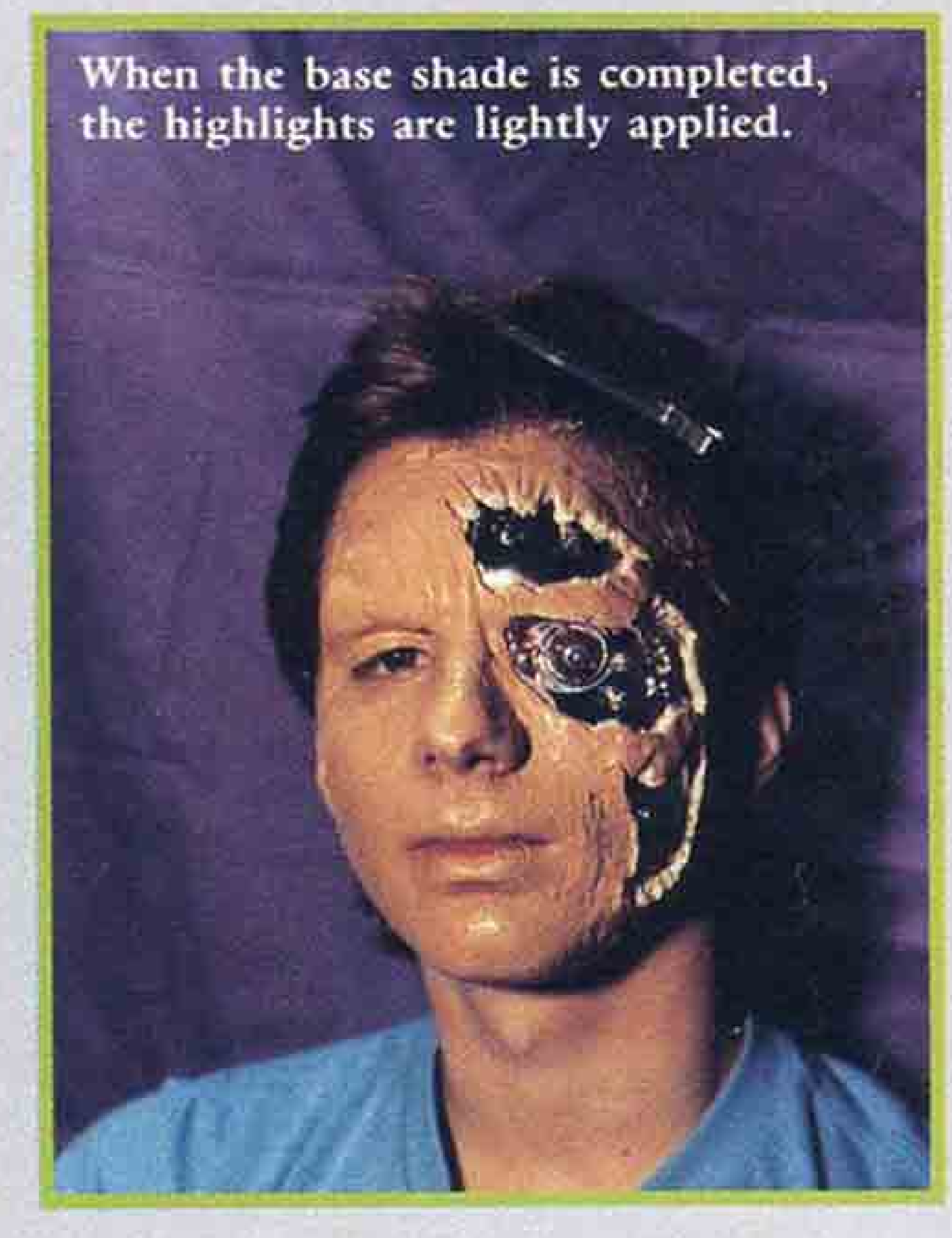
The chrome-colored, vacu-formed appliance with its chrome-plated model truck parts is glued on.



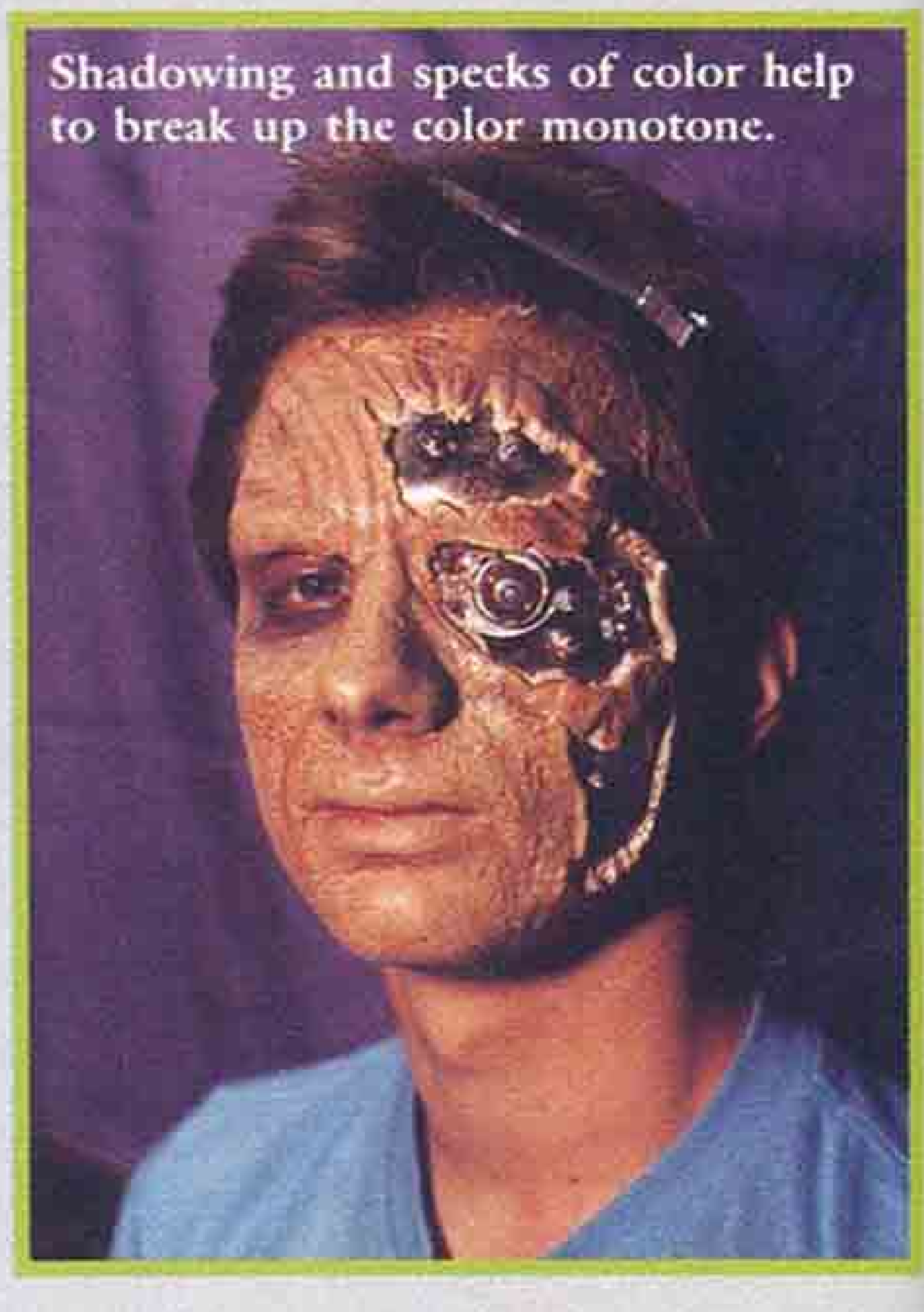
The foam-rubber prosthetic is placed into position.



An appropriate shade of RMGP base is applied.



When the base shade is completed, the highlights are lightly applied.

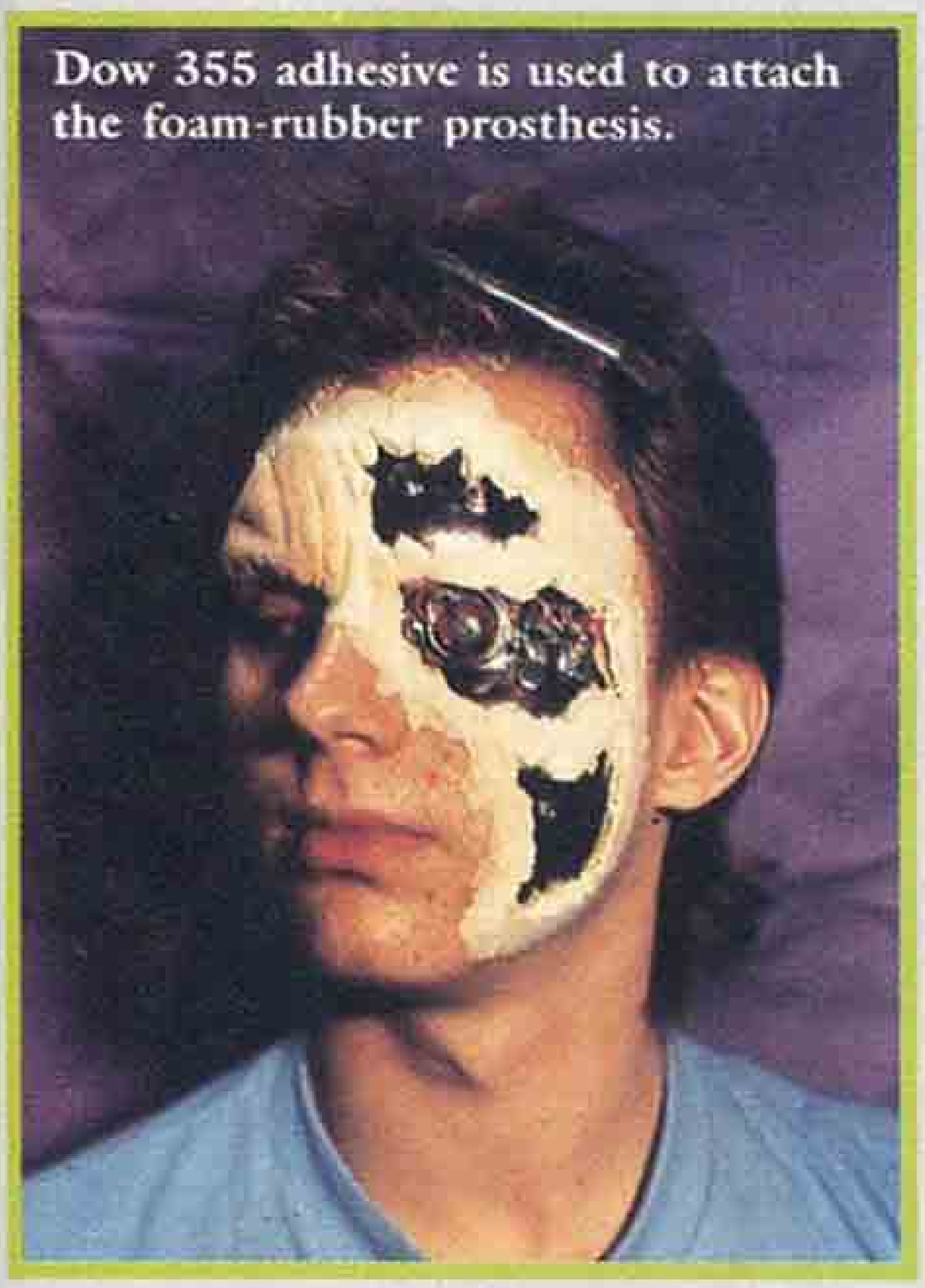


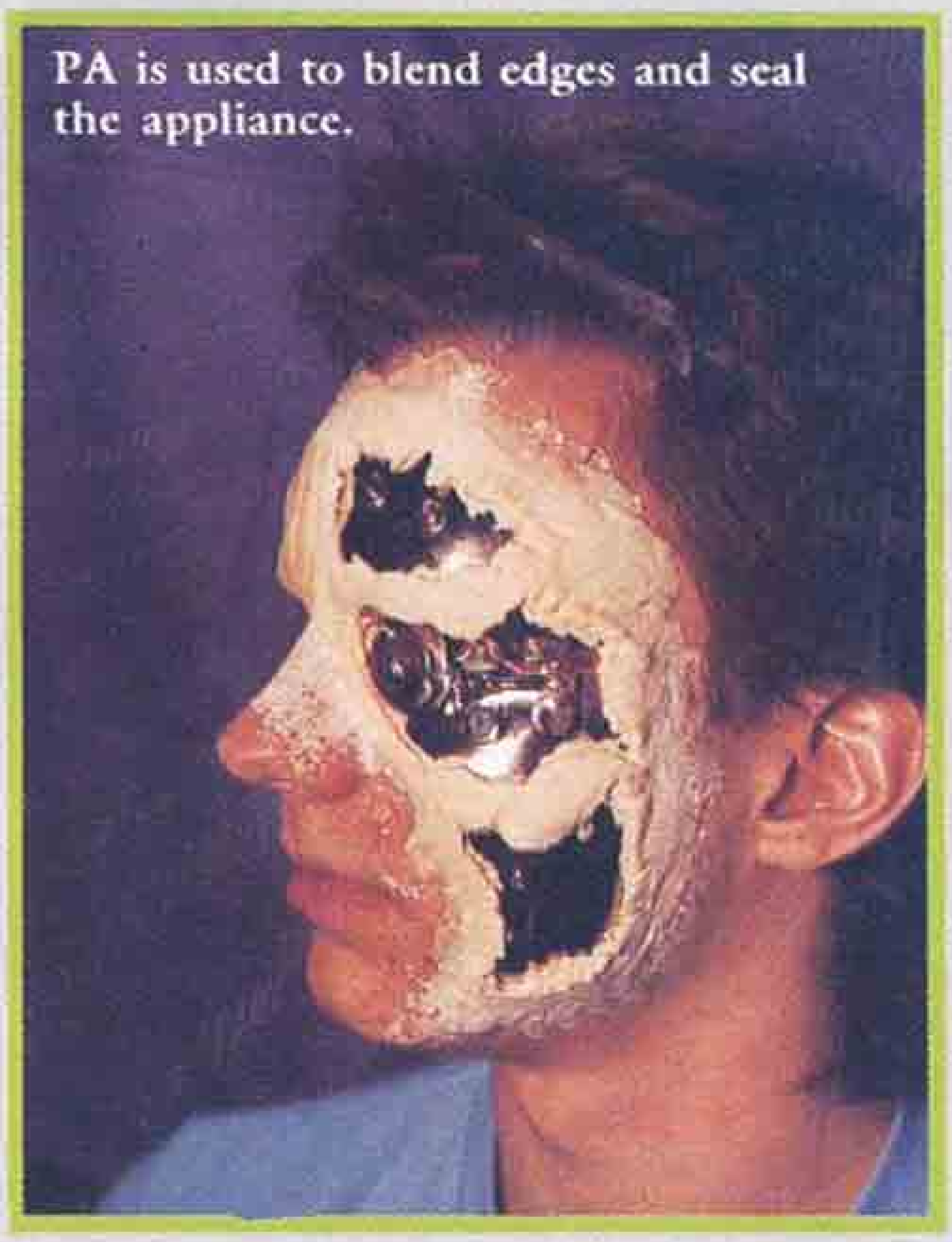
Shadowing and specks of color help to break up the color monotone.

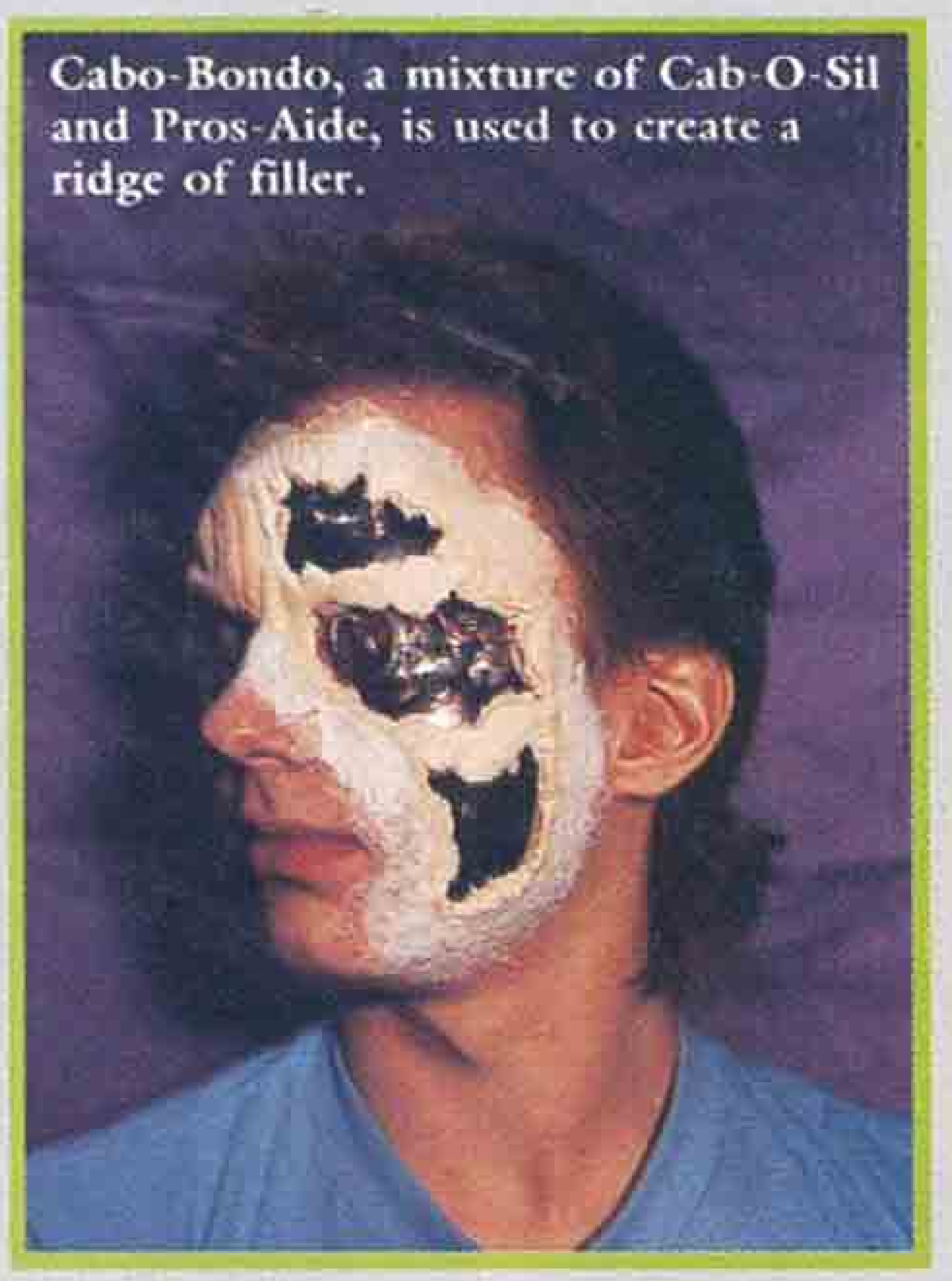
I was inspired to write this "How-to" article when I remembered all the frustrating times I had as a kid trying to get good results with limited information. I learned the hard way—I was self-taught. When I first started (around age 11; I am 23 now), I tried to adhere appliances with spirit gum. I was using gelatin appliances I made with a Dick Smith Monster Makeup Kit a friend and I shared. Spirit gum may work for some, but I found it took too long to get sticky enough to stay on my face. Besides, it was messy and didn't smell the best. Later on, I tried to apply latex appliances and finally foam appliances with the part "A" of R&D's 318-C foam latex. This part "A" is the latex base, and it could be dried quickly with a hair dryer, forming a contact cement of sorts. Not only did this dry quickly, it also fell off quickly whenever the model started to sweat or move his face too much. Incidentally, I still use R&D brand foam latex. It is cheap and easy to work with. Everything immediately changed when I discovered two new adhesives.

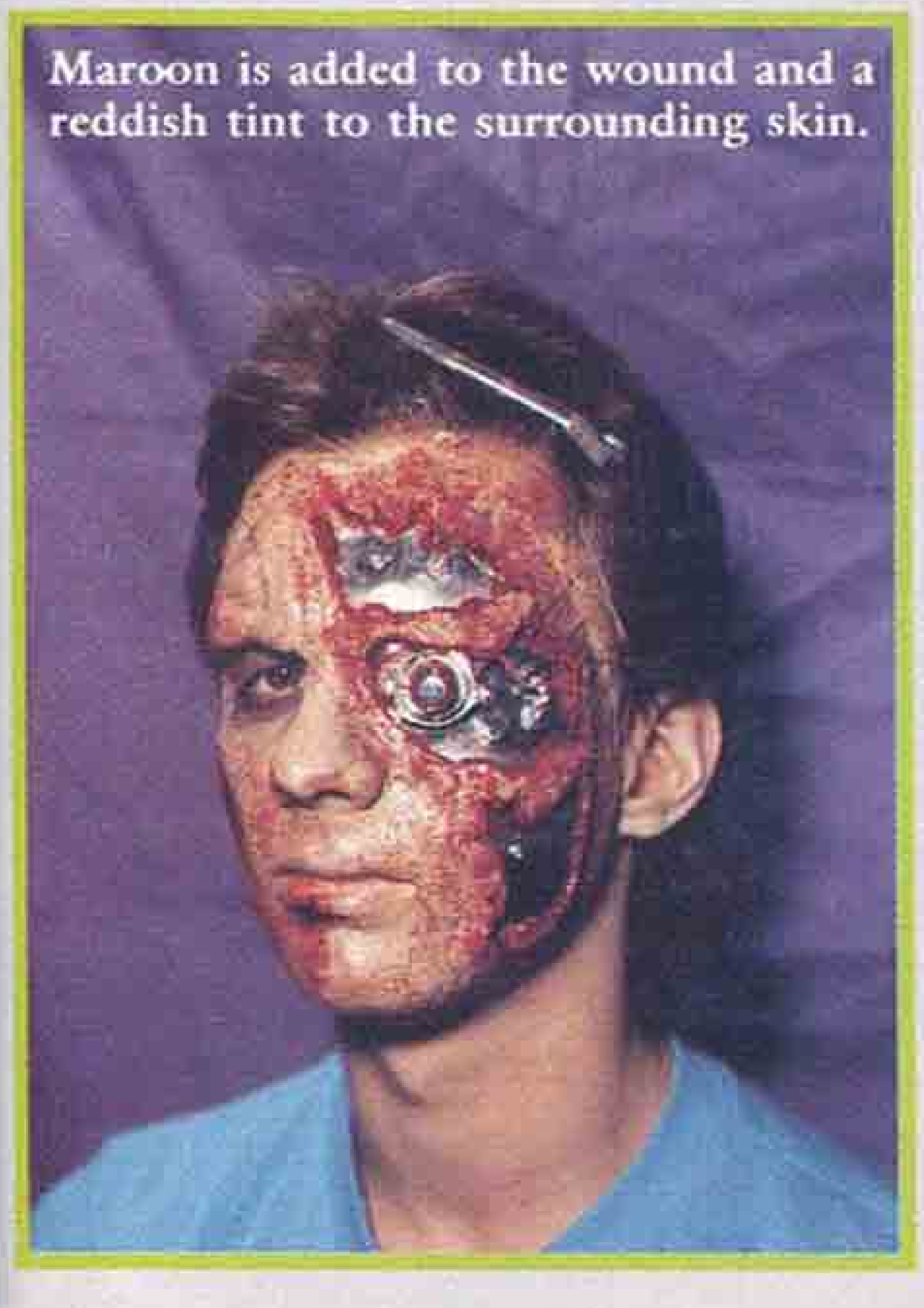
Dow-Corning 355 Medical Adhesive is a clear adhesive made from dimethylpolysiloxane in a trichlorotrifluoroethane medium. The intended use is to attach colostomy and iliostomy bags to a patient's skin, to attach electrodes, and to glue on maxillo-facial prosthetics. If it glues on facial prosthetics, you know it's good, because doctors don't want their patients' fake noses falling off in public. This product is available at several makeup suppliers (see page 78). Information can be obtained from Dow-Corning in Midland, MI (800-432-3220). We will use Dow-Corning 355 Medical Adhesive (355) as our glue to adhere the appliance strongly in place. This adhesive is solvent based and thinned with trichlorotrifluoroethane. Product 355 is very strong in its full strength, so dilute it 50-50 with trichlorotrifluoroethane. Suppliers of 355 occasionally thin it themselves to make it go further, so ask the retailer how to avoid overdilution.

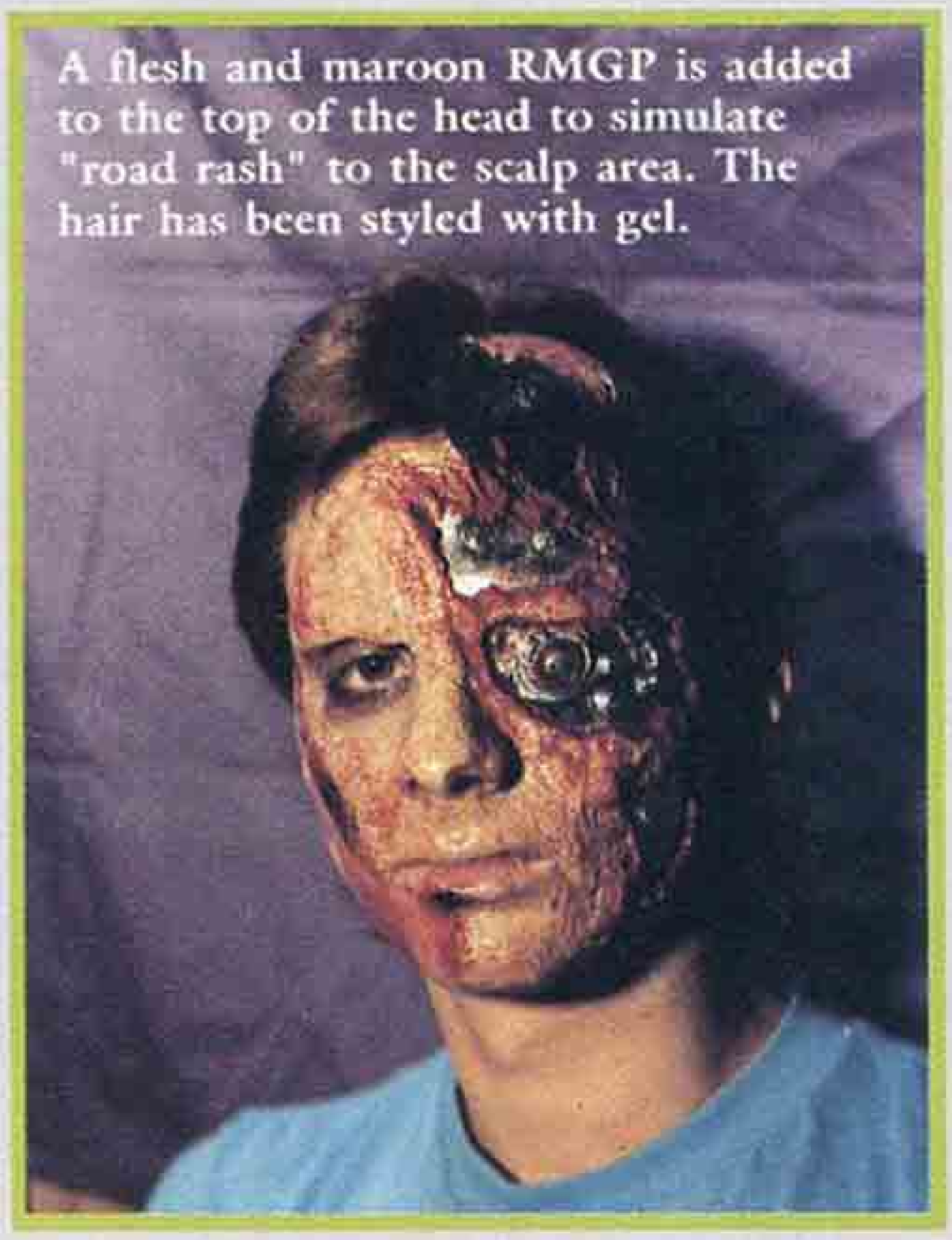
Pros-Aide adhesive is a milky-white maxillo-facial adhesive manufactured by ADM Tronics located in Northvale, NJ. Pros-Aide (PA) is water-soluble in its liquid state, but once dry is very sticky and tenacious. PA is hard to remove; if you do use it, you should

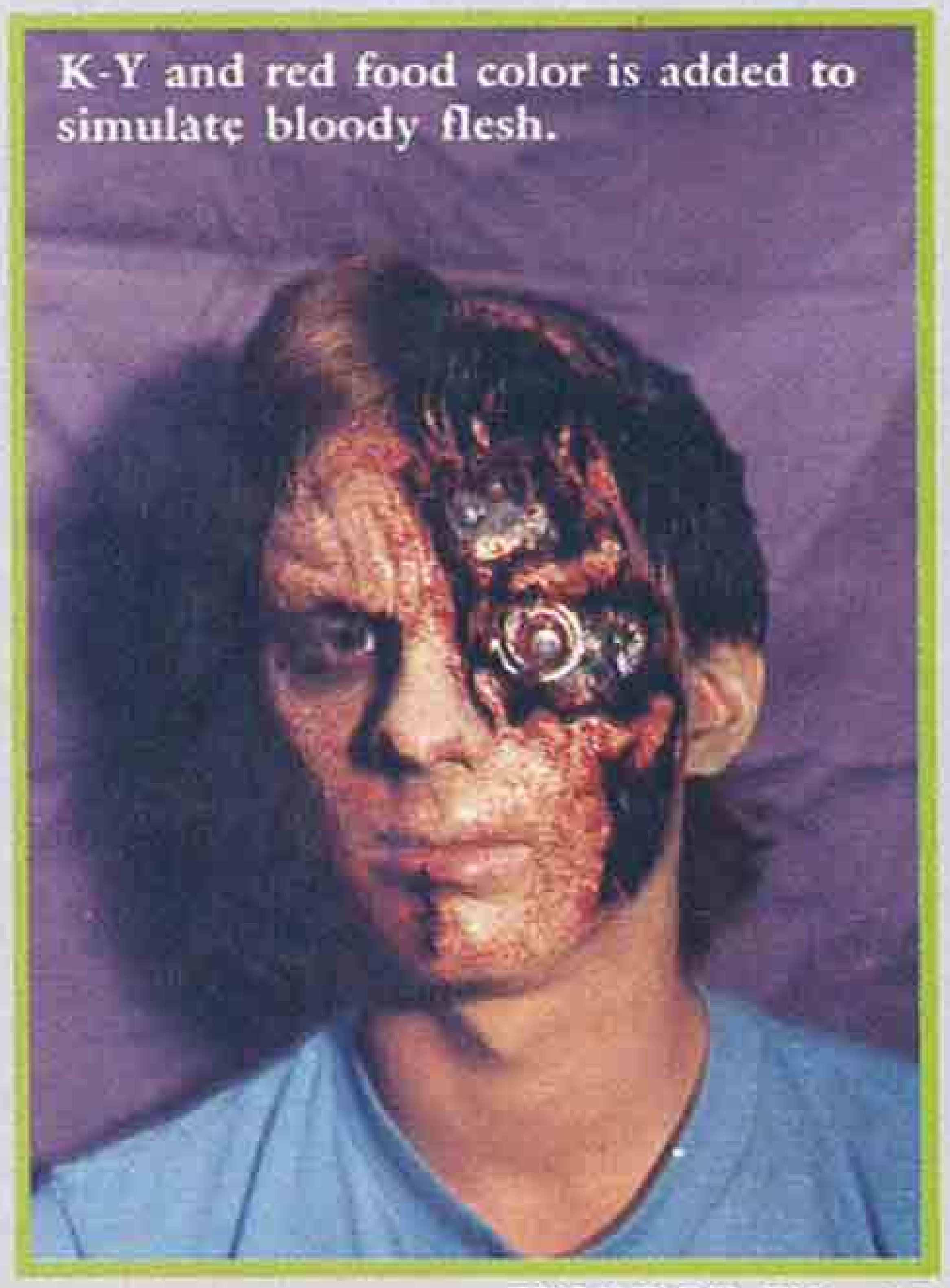

Dow 355 adhesive is used to attach the foam-rubber prosthesis.


PA is used to blend edges and seal the appliance.


Cabo-Bondo, a mixture of Cab-O-Sil and Pros-Aide, is used to create a ridge of filler.


Maroon is added to the wound and a reddish tint to the surrounding skin.


A flesh and maroon RMGP is added to the top of the head to simulate "road rash" to the scalp area. The hair has been styled with gel.


K-Y and red food color is added to simulate bloody flesh.

apply a light coat of Barrier Cream to protect the skin and ease removal. PA is removed with RCMA Adhesive Remover. In an emergency, acetone could be used, but acetone is an irritant, so it is strongly *not* advised. If it is used, follow directions on can to wash skin afterwards.

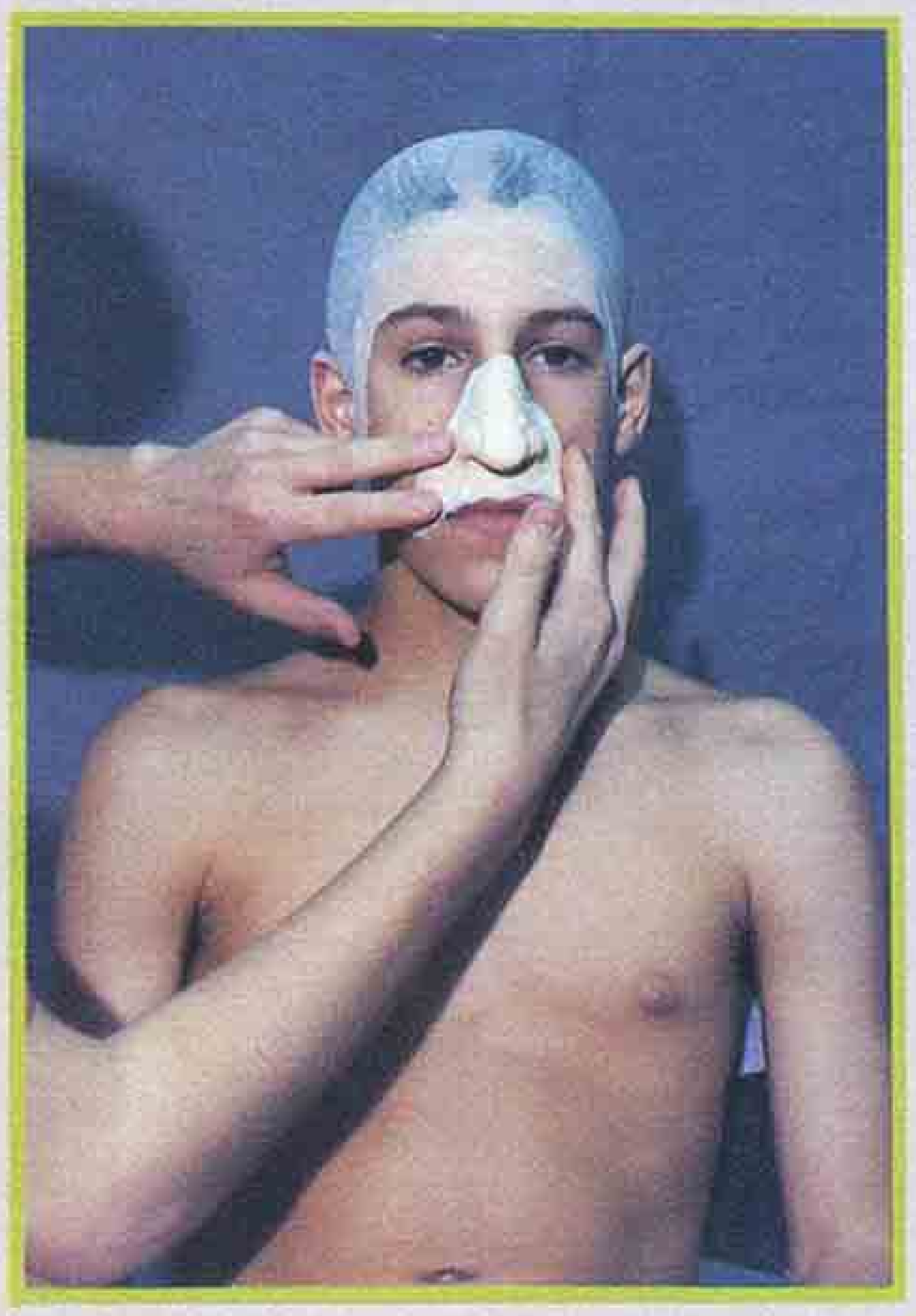
SUBJECT PREP

To prep your victim (I mean model), have him or her wash their face with a little shampoo to remove excess oil, which may prevent your adhesive from sticking as well as it should. If you want, you can swab the model's face with a cottonball and alcohol. This will definitely remove any excess traces of oil from the model's face. This makes the model's face perfect for good application, but if the skin gets too dry, your model will try to relieve their itch (caused by the dry skin) by scratching through the appliance. Make sure the model's skin is towel dried. At this point, be sure to ask your model if they need to use the restroom, get a drink or a quick smoke. They may be in the makeup chair for hours, so this is an important time-saving courtesy.

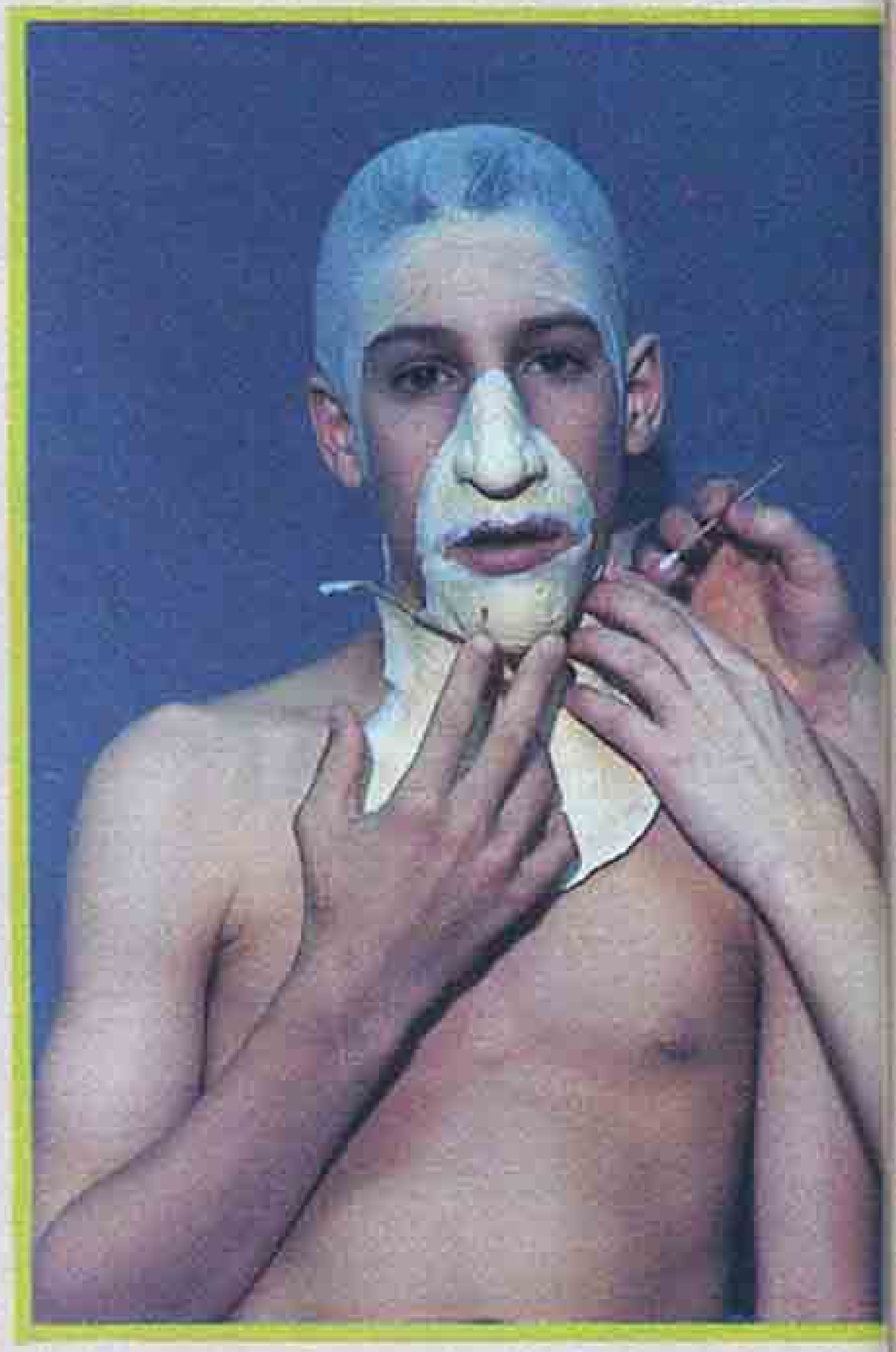
Use hair clips to pull the model's hair up and out of the way of any point where it might come into contact with glue or the appliance. Apply a bib to protect the model's

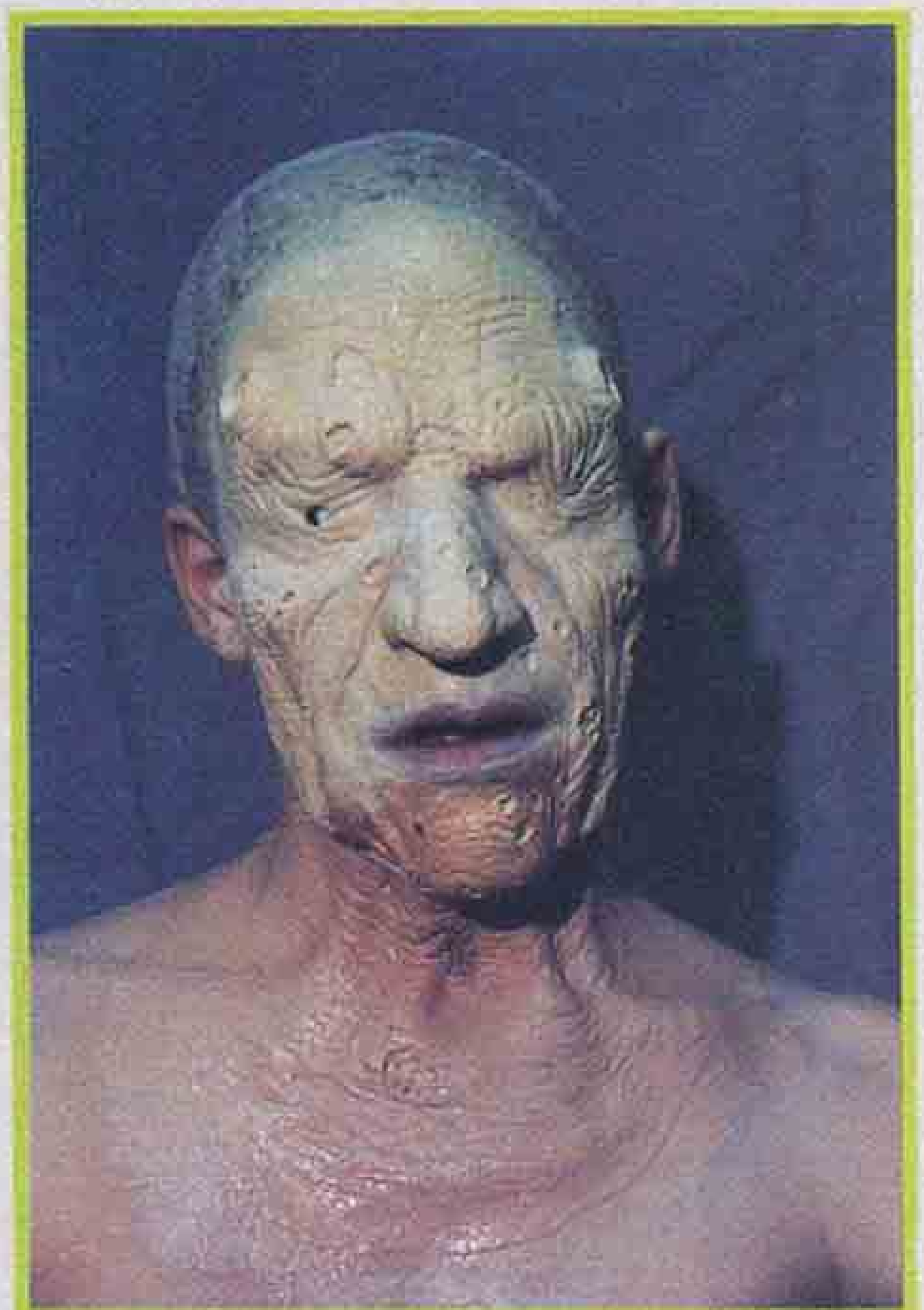
Jerry Rogers (14) as he normally appears. Time: 12:30 p.m.

After the baldcap has adhered, the prosthetic nose and upper lip are glued into place with DOW 355.

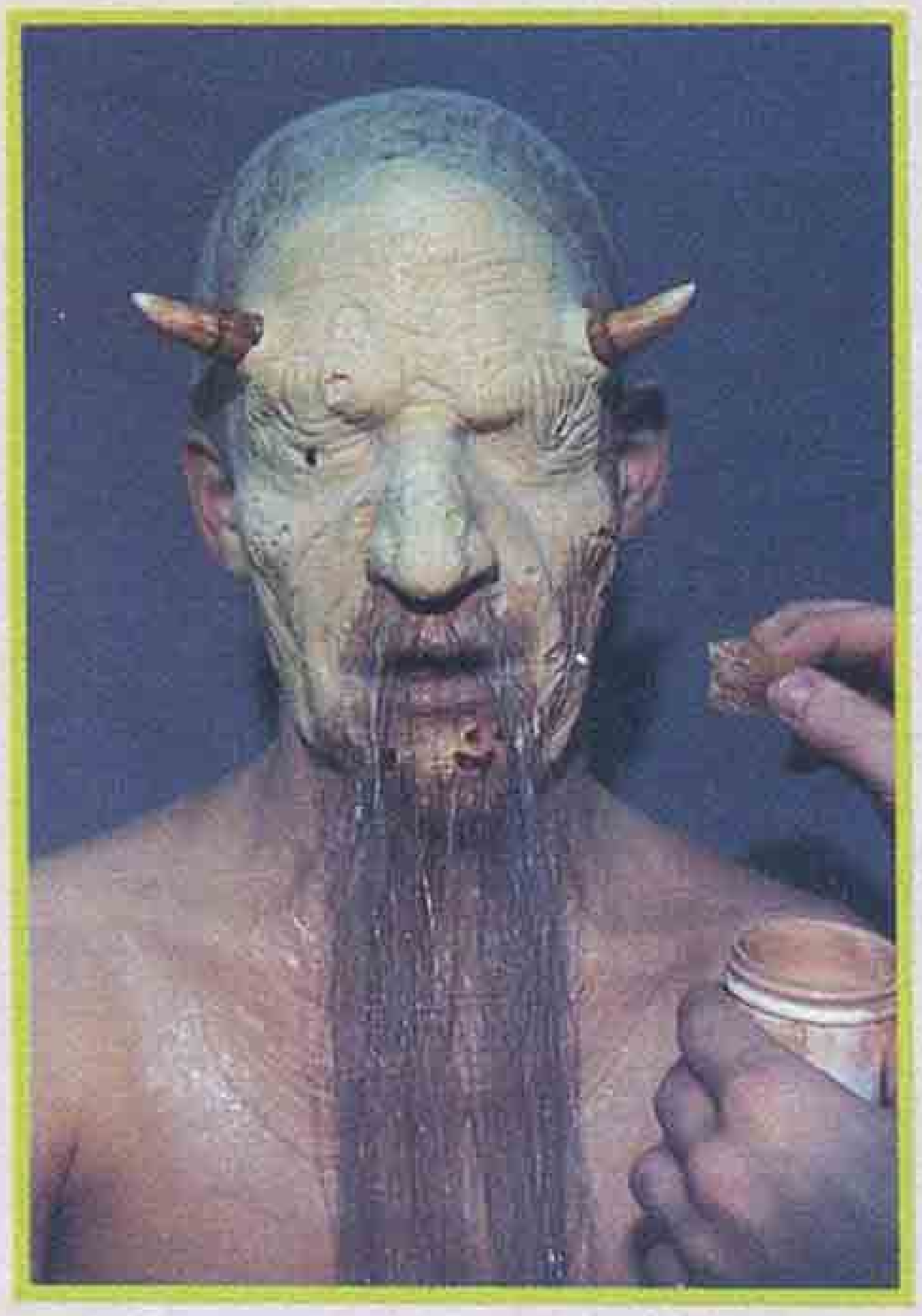


Neck and chin pieces are positioned and adhered to the model.

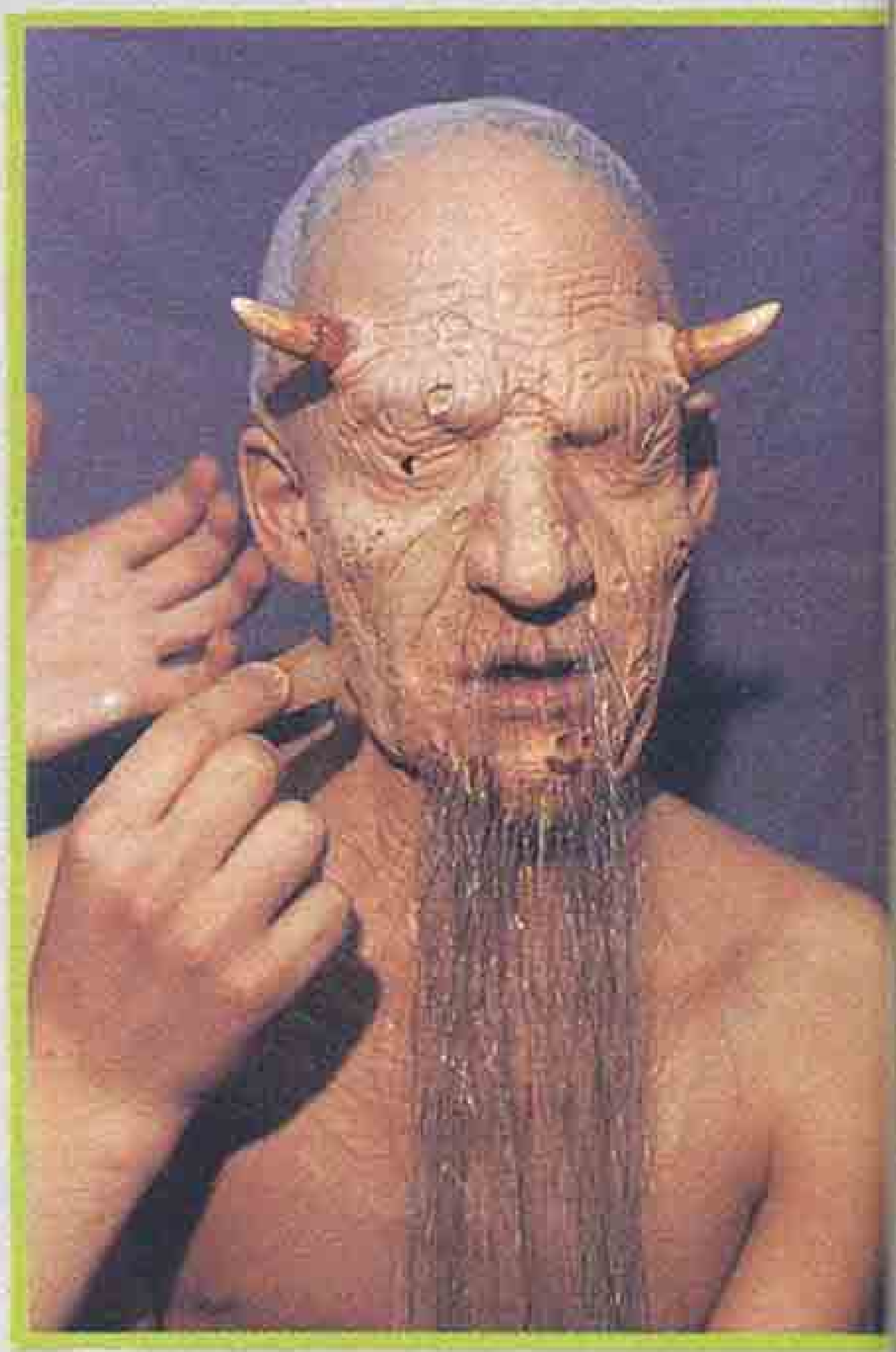




The appliances are covered with RMGP base.



Acrylic horns and a hand-knotted beard and mustache are added.



All exposed areas are covered with RMGP base.

Photos: Rick Laney/Copyright 1987 D. Barton

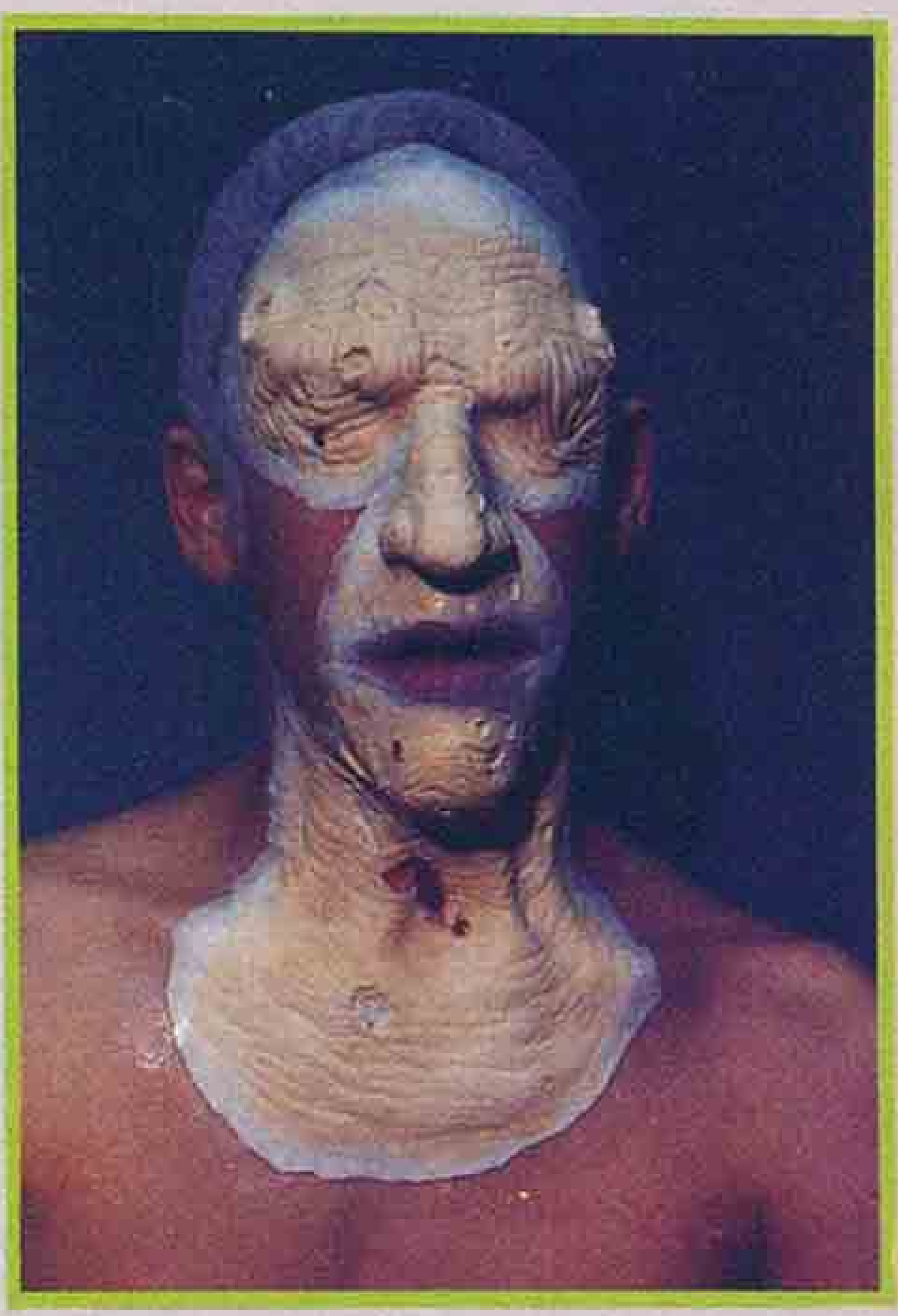
clothing. Have your model sit in a comfortable position. Your choice of location for applying the makeup is very important. Pick a place that has a pleasing temperature. If it is too hot, your model may sweat off the appliance, or the sweat will create a moisture barrier, preventing good adhesion. If your location is too cold, your model will be fidgeting—potentially setting you up for a dreaded misapplication.

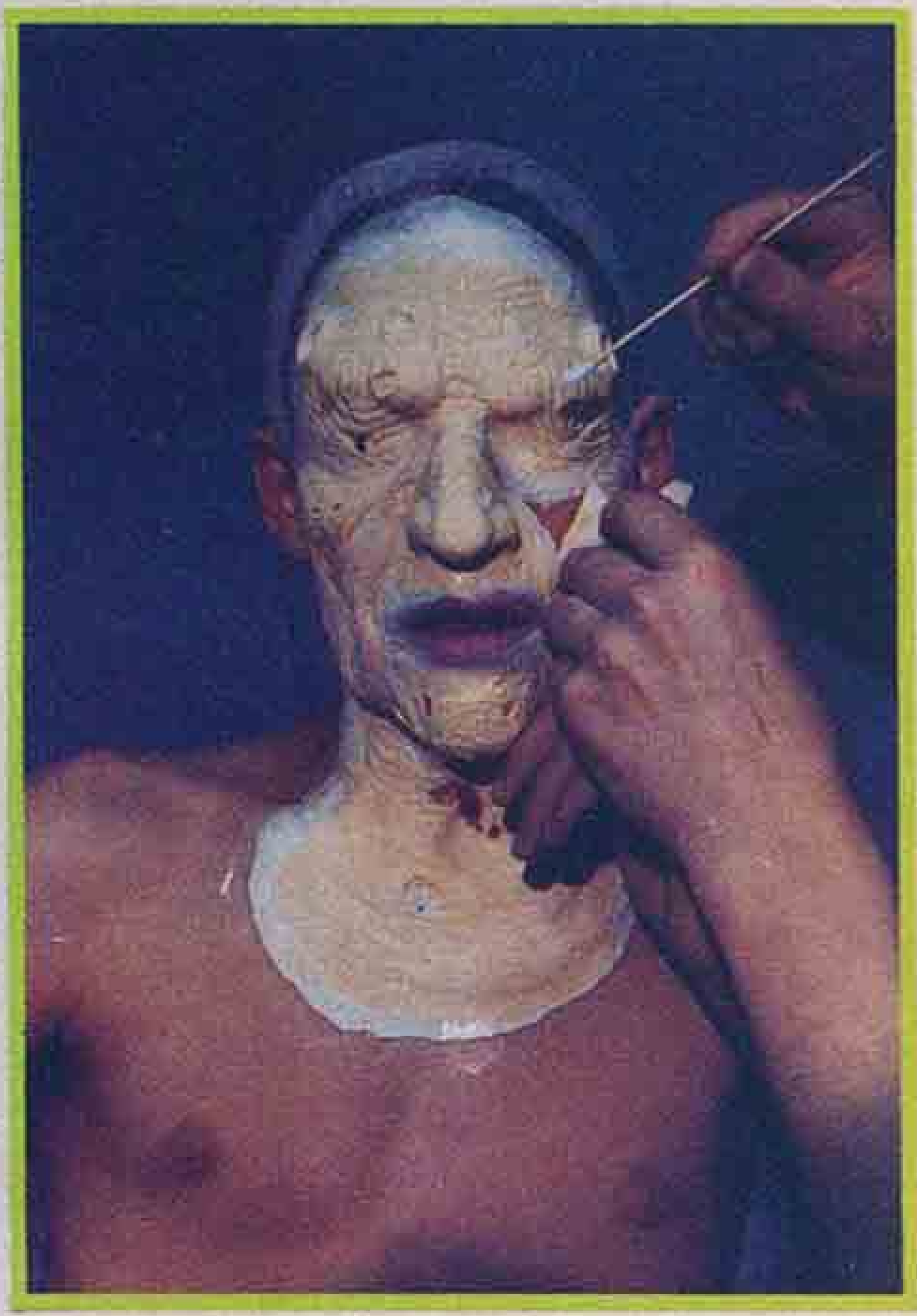
LET THERE BE GLUE

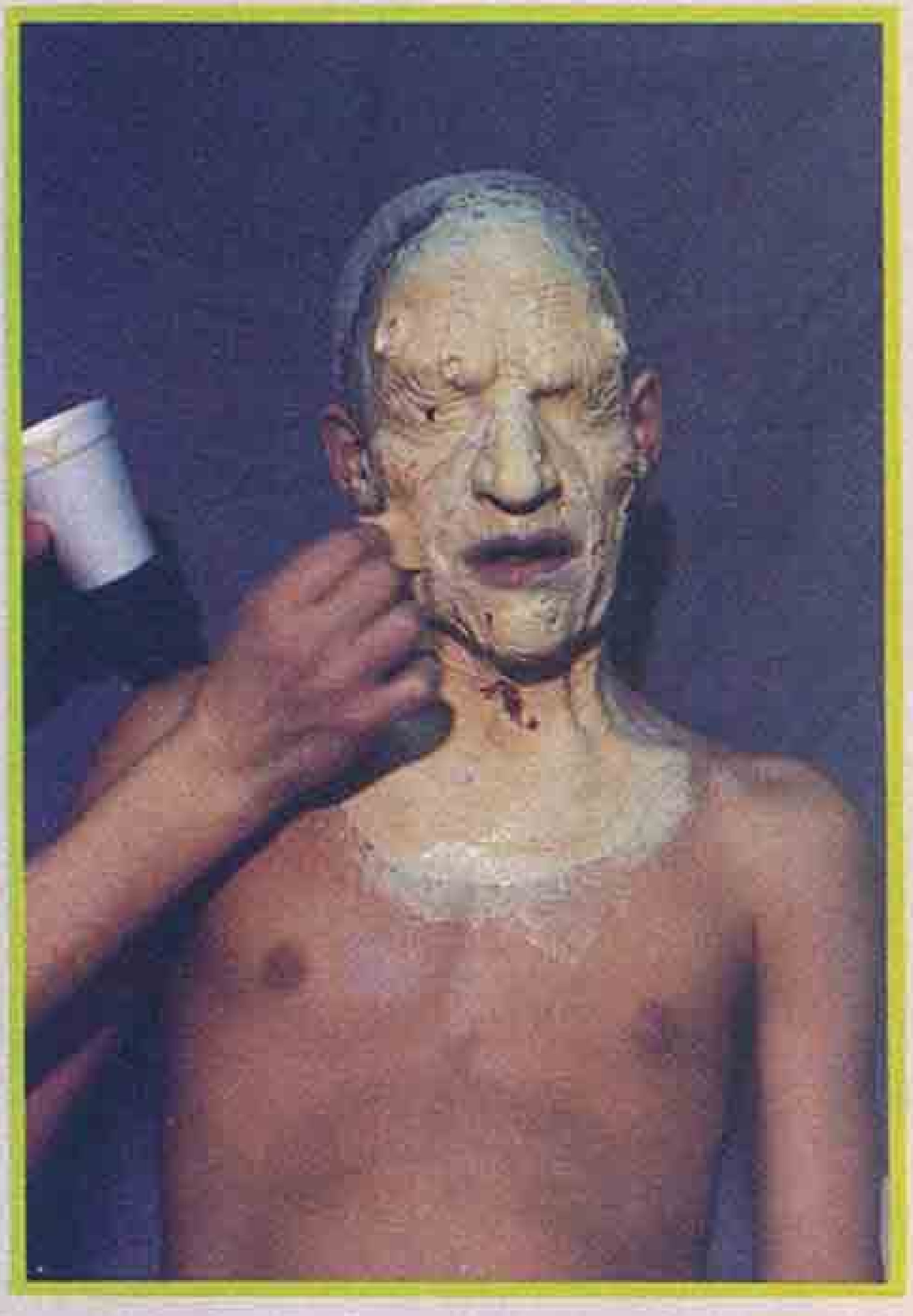
At this point, you should take your appliances and test fit them one at a time to check the positioning of each one. In the case of overlapping appliances, make sure to see how they fit together. Lay your appliances down in the sequence in which you are applying them. Pour about half a shotglass of 355, after the 355 has been exposed to the air for a long time. (The 355 will form a skin.) Have your assistant or model hold it, preferably close to where you are working. Your model should assume a relaxed expression.

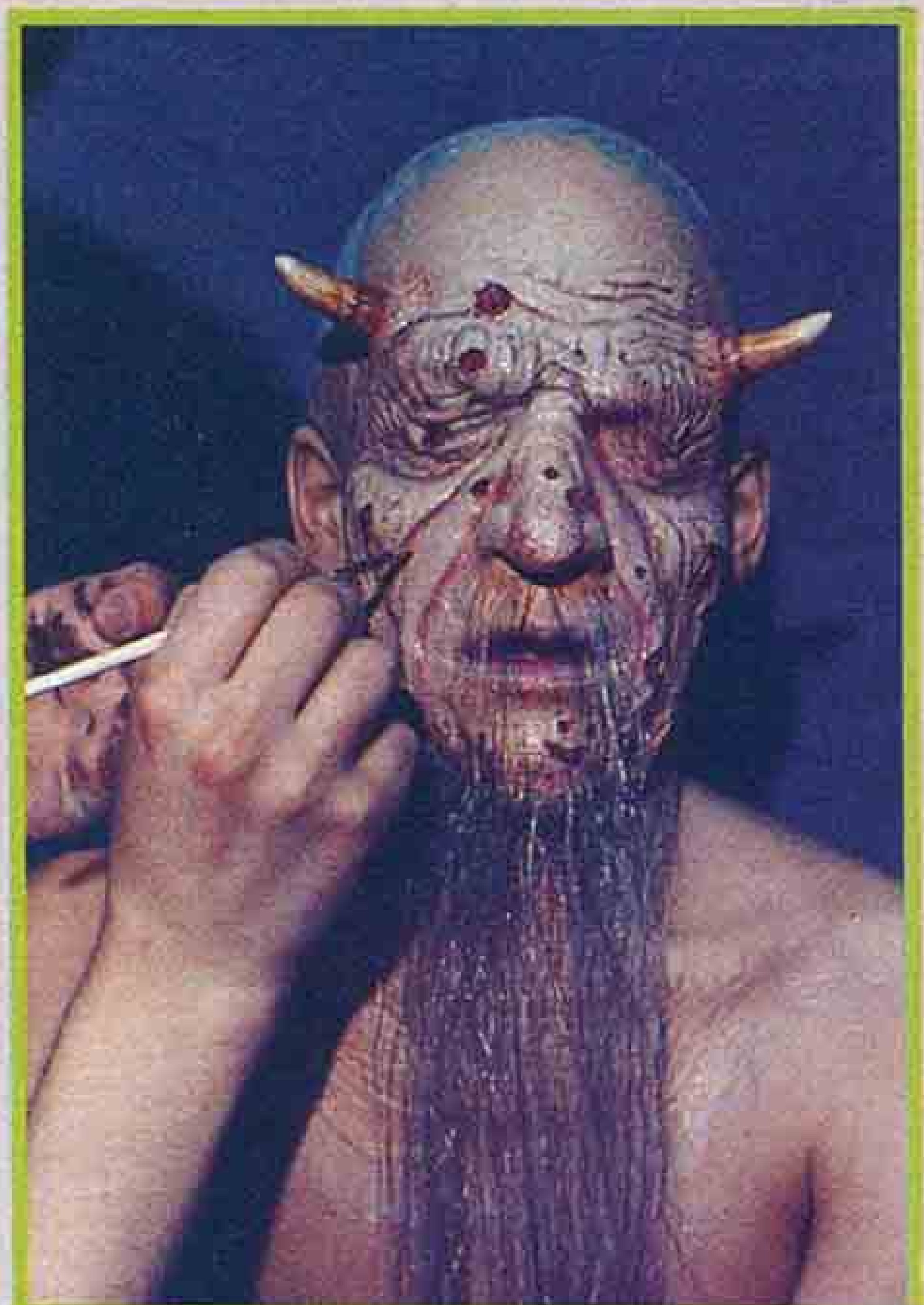
Position the appliance using other facial features as landmarks. Positioning is important because, for example, if you are putting a torn-out eye on someone, and you position it too low, it will appear that Quasimodo has had his orb plucked out.

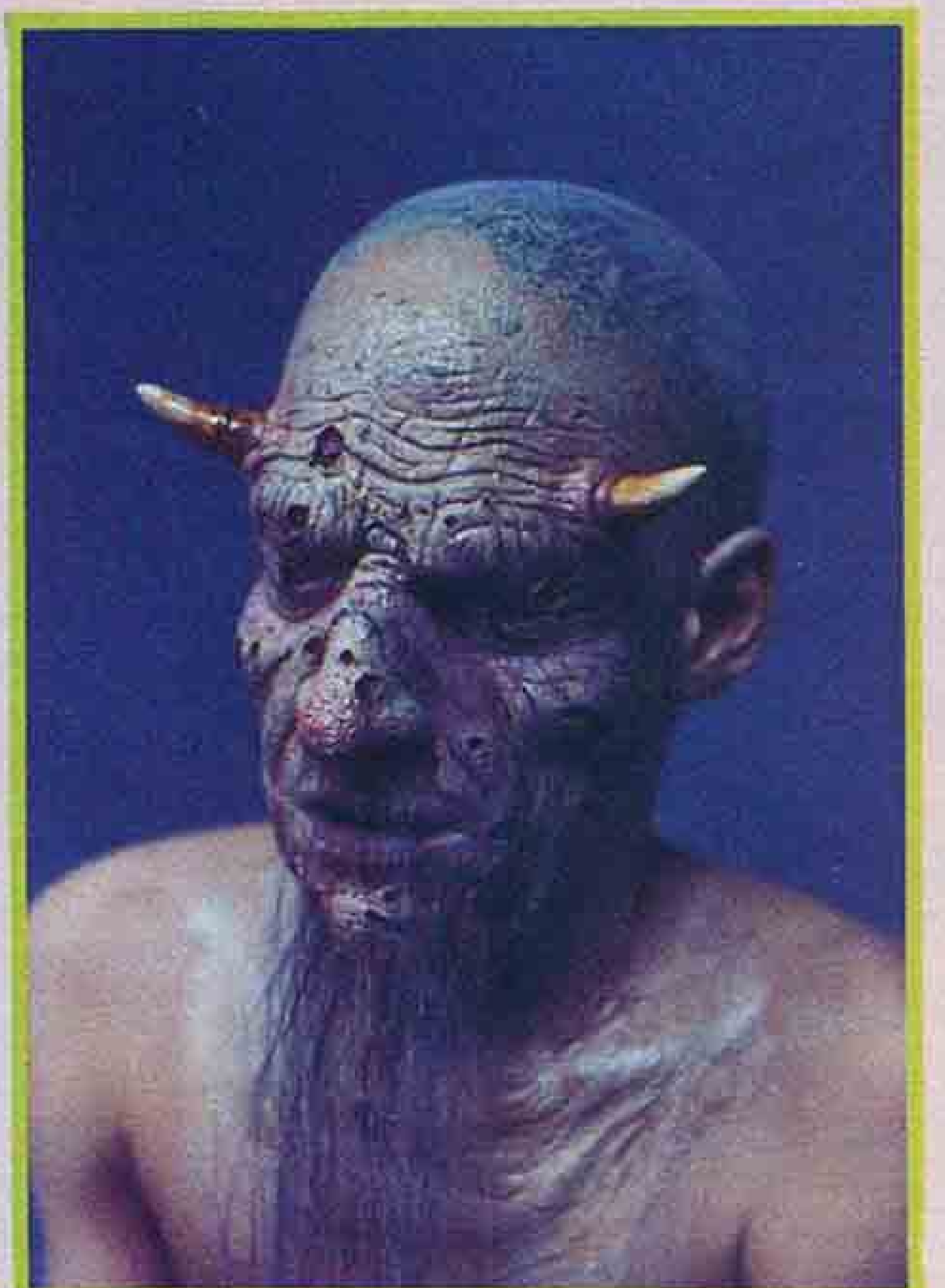
Making sure the appliance is

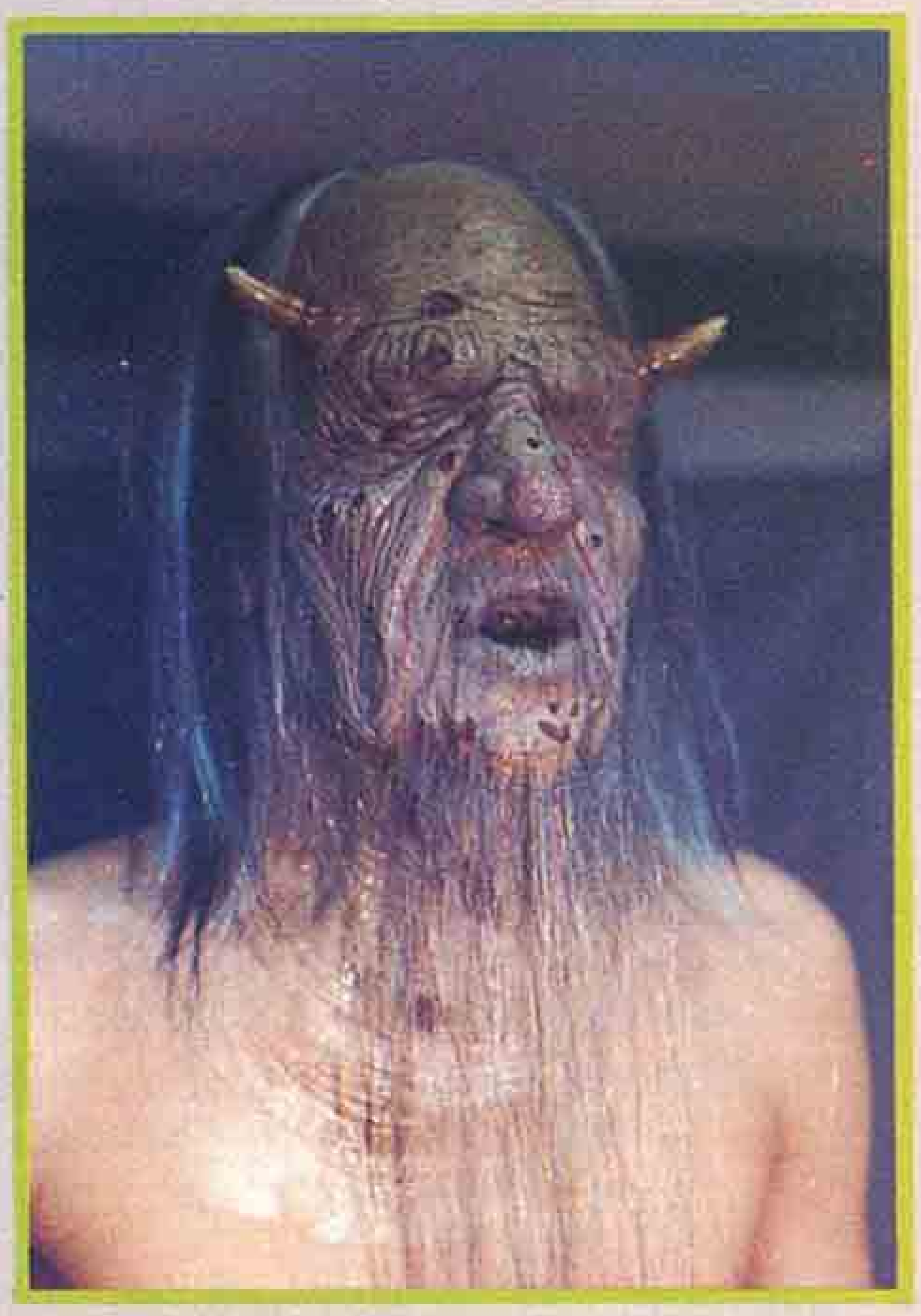

Forehead prosthetic is applied.

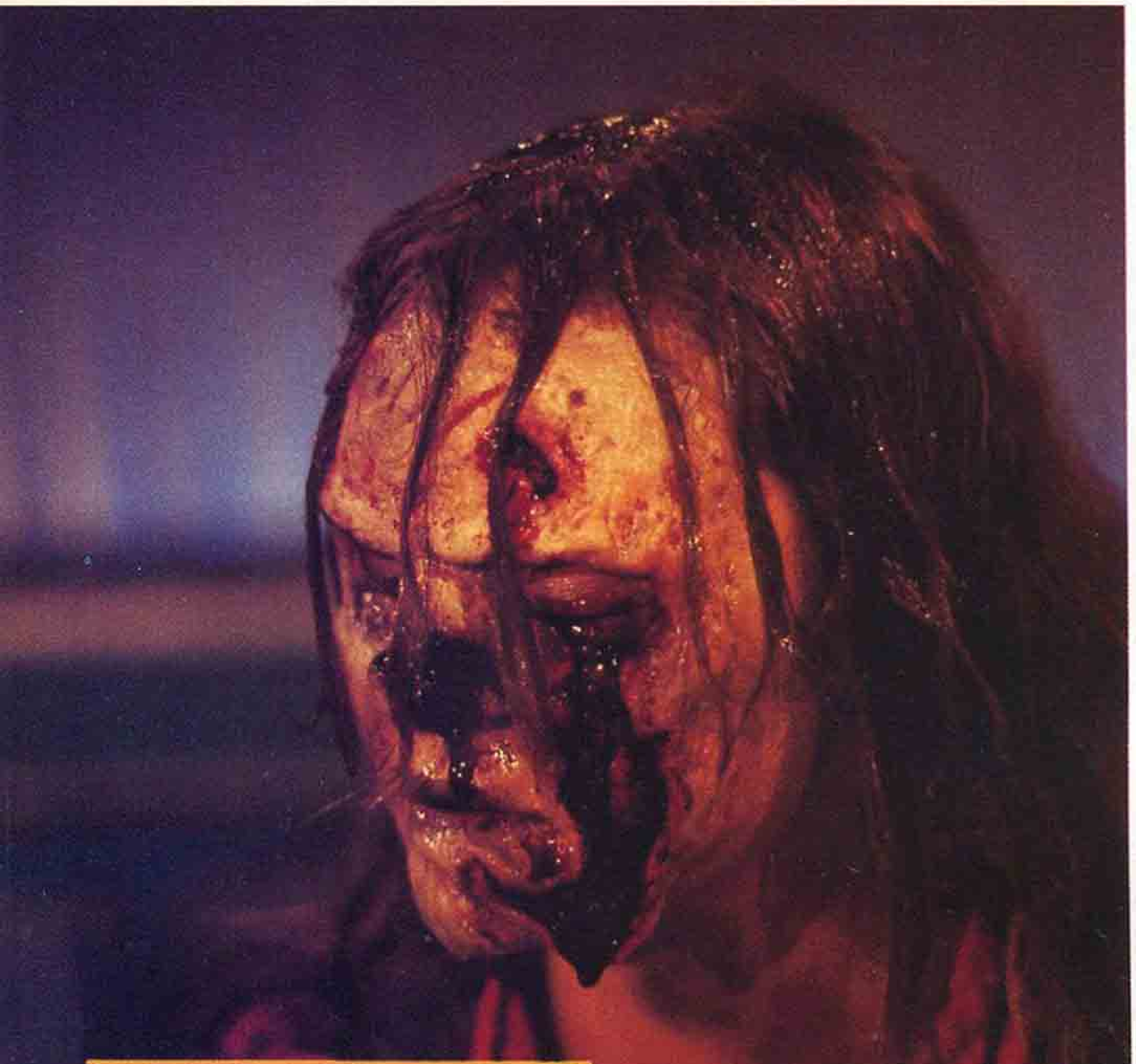

Cheek and nasolabial folds are secured.

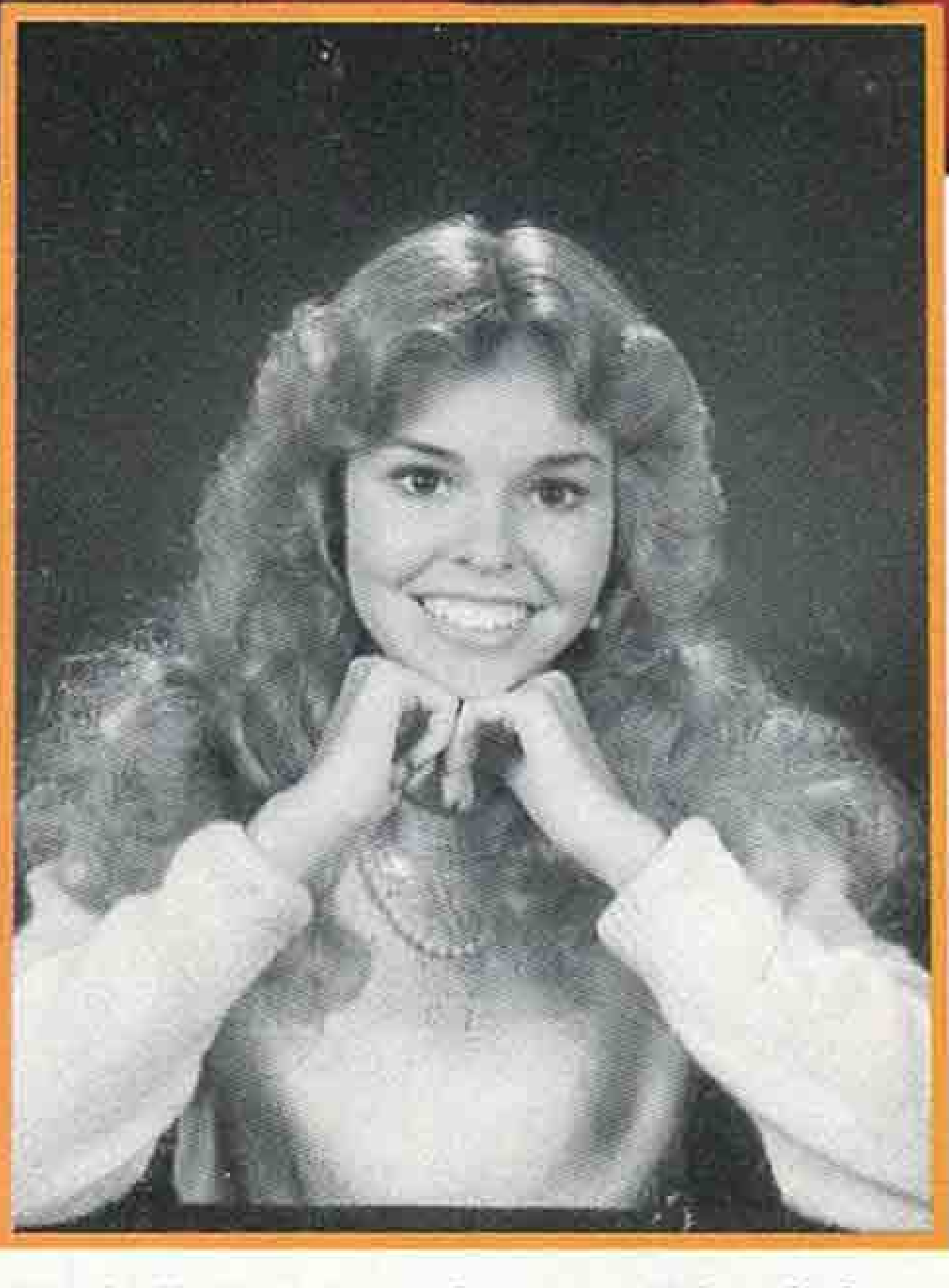

The appliances are blended and sealed with PA.


Highlights and shadows are applied. Sores are colored with Kryolan's RMGP #081 maroon.


Facial coloring is completed.


A wig is added and the teeth are colored. Finish time: 4:30 p.m.





Michelle Barton takes on a ghoulish appearance for the *Cleveland Morning Exchange*. Above: Michelle's usual appearance

firmly held in place, have an assistant or the model's free hand push a finger in the center of the appliance to free you from holding it. Dip your applicator into the 355. Carefully lift up part of the appliance and apply glue onto the skin at the approximate center of the section you are working with. Then press this section firmly down. Your model can then remove their finger. Begin lifting up all sections and spreading glue under them. You do not want to put any glue on the 1/4 inch of the furthermost exterior edge of the appliance or the model's skin. This 1/4 inch is left for later and will be glued down carefully and slowly.

No matter how hard you try, you will always find little pieces of adhesive left behind.

If you have an appliance that is tricky to place or get glue behind carefully, the following technique will help. Lay the appliance down and heavily powder around it. Removing it, you will see a powder outline. Apply 355 into this area lightly, blow dry and powder. Next, apply 355 to the underside of the appliance, blow dry and powder. Position the appliance where it belongs; then using a brush, flood the area with 355 thinner. This will reactivate the glue. Hold in place till adhered. This works for some small pieces, but might not be a good idea to attach eyelids like this for fear of getting thinner in the eyes. On pieces that are hard to get under or slide into place (i.e. a nose), you can use PA. Use Barrier Cream first, let dry, brush PA onto both nose and inside nose area of the appliance, then slide into place. Hold appliance steady until it holds.

Once you have glued everything down but the outermost 1/4-inch edge, you can begin the crucial process of gluing down the edge. Carefully (with your fingers or tweezers) lift up a section of the edge and apply a line of adhesive onto the skin. When holding the appliance/edge, slightly stretch it before laying it down. This will prevent it from wrinkling and allow better movement.

Press this part down and gently run your finger along this edge. Work your way along the entire appliance. Let this set for several minutes. Have the model move his face around to see if you detect any loose edges. If you find one, take the end of a clean applicator or tweezers and rub a little 355 onto the skin and, after a pause, press down.

If you have more appliances, follow the same direction for each one. If you are dealing with a full-face appliance, the manner of application varies to some degree. Position the appliance and have your assistant hold down one side. Lift the opposite side, and begin adhering the appliance on the bridge of the nose. Move along to the sides of the nostril and then to the cheeks. Apply the adhesive to the center of the cheeks, working your way outwardly.

As with partial appliances, you can put glue anywhere except the furthermost outer circumference of the appliance. Leave this 1/4 inch for later. Continue this down to the area 1/4 inch away from the corner of the mouth. Move next to the forehead, lifting the uppermost edge back and gluing it down firmly except for the 1/4 inch.

The area around the eyes is very sensitive, so you should use weakened 355 to make removal easier. Dilute it one part 355, two parts thinner. Be careful not to get any in the eyes or lashes. If you do get some in the lashes, you can remove it with 99 percent alcohol on the end of a Q-Tip. Gently rotate the swab in the direction out of the lids.

Glue down the nostril openings of the appliance if needed. Lift back the upper lip, and spread glue all up and around the nose and upper lip except for the 1/4 inch, of course. Pull back the lower lip and spread adhesive to the chin, moving up to the bottom lip. At this time, you can carefully glue down the circumference of the mouth. Make sure the lips and corner of the mouth are dry. Begin gluing under the chin area, working your way out to the edge. Then begin carefully gluing down all edges surrounding the complete circumference. Check for loose edges at this time and correct.

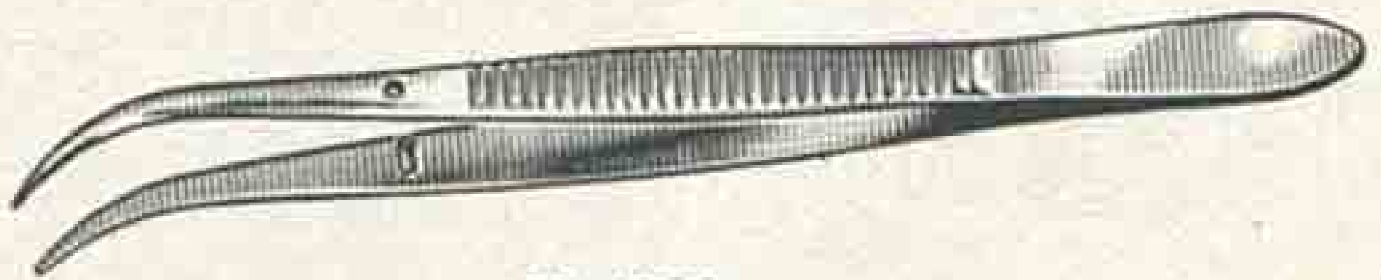
TOOLS OF THE TRADE

DETACHOL: a makeup cleanser that also removes the adhesives. Reputedly the best available.
COLD CREAM
EYE DROPS
SHAMPOO
RUBBING ALCOHOL
SHOTGLASSES: used for holding your adhesives. Small waxed paper cups will work too. Don't use styrofoam for 355; it will melt the cup.
PALETTE: used to mix your greasepaint.
BIB: to protect actor's clothing.
ASSORTED TWEEZERS: one kind closes when tension is applied, the other, cross-locking (butterfly), stays closed until you apply tension.
APPLICATOR STICKS: similar to Q-tips, except twice as long, tighter wrapped, and have the swab at only one end. Available at Radio Shack under cleaning sticks. Catalog number is 44-1093A.
PAINT BRUSHES: various sizes, some bent at angles to ease adhesive application in tight places. Some brushes are used for applying adhesives, the others are for applying fine detail with RMGP. The ones used for adhesives will probably be destroyed. You cannot buy really cheap brushes either, because if the hairs loosen, they will get caught in your makeup.
BLACK STIPPLE SPONGE: available from makeup suppliers.
FLEXIBLE POLYURETHANE SPONGE: the kind used for upholstery, cut into 1-inch square pieces, then cut diagonally to form triangles. Available from upholsterer's shops.
RUBBER MASK GREASEPAINT BASE: a container of base RMGP used to cover large areas. I use Mehron's Light Flesh. It's the closest to an actual flesh tone and photographs well.
RMGP PALETTE: manufactured by Kryolan. If you have around $40, this is the best. It is a palette of 24 colors of greasepaint, half fleshtones, the other half more exotic colors. Also available are smaller palettes at cheaper prices. Once you get a palette and find the colors you are partial to, you can order larger replacement containers at a considerable savings vs. buying a whole new palette.
BROWN EYE LINER PENCIL
SCISSORS: a small sharp pair to trim appliances.
PA and 355 HAIR COLORING SPRAY
HAIR STYLING GEL
HAIR CLIPS
TOOTH ENAMEL: comes in nicotine and black if required.
EYELASH ADHESIVE: mixed with PA 50-50 to create a ridge filler and used by Tom Burman.
BABY POWDER or TRANSLUCENT POWDER
K-Y JELLY: a product used by the makeup industry to add slime to creatures and keep makeups moist looking. It is often used to produce 4-to-8-inch long slobbers drooling from monster's yap. If you purchase another brand, be sure to buy the kind used strictly for lubrication and not for birth control. K-Y appears to be the clearest I've found so far. Others are usually not so clear, but will work.
RED FOOD COLORING
FOAM APPLIANCES
FOAM LATEX PARTS A&B: this only works with R&D-brand foam
HAIR DRYER: to quicken drying process
BARRIER CREAM: applied lightly to skin that is going to have PA applied to it. Aids clean-up. (Alcone)
DUO SURGICAL ADHESIVE (Frends): a slightly thickened, latex-based adhesive.
CAB-O-SIL: silica-based powder used as a thickener and matting agent. You should use a respirator/particle mask when using in its powder form, because it is very dangerous to breathe.
ACETONE: a strong solvent used to clean PA off tools. Avoid getting on your skin or inhaling it. See warning on can.
TRICHLOROTRIFLUOROETHANE: is the thinner of 355. (Davis Dental) Ask retailer about any health hazards. A safer solvent.
ISOPROPYL MYRISTATE: a very oily makeup/adhesive remover. (Frends)
ADHESIVE REMOVER: a solvent based remover that will clean PA residue off skin. (RCMA)
EYEBLOOD (RED & BLACK): tinted eyedrops for bizarre FX.

If you botch an edge, gently lift up, and swab a little 99 percent alcohol until that area releases. If it is a major repositioning, you can powder to remove, then reapply in its corrected position.

When using multiple appliances, it is best to glue down all the appliances in the order you sculpted them to fit. But if you don't know the order, begin by gluing down the appliances except for the outer 1/4 inch. Then, check which seam looks better overlapping another and secure them in your chosen order.

These forceps are available from Carolina Biological. Forceps have sharp points, so exercise caution.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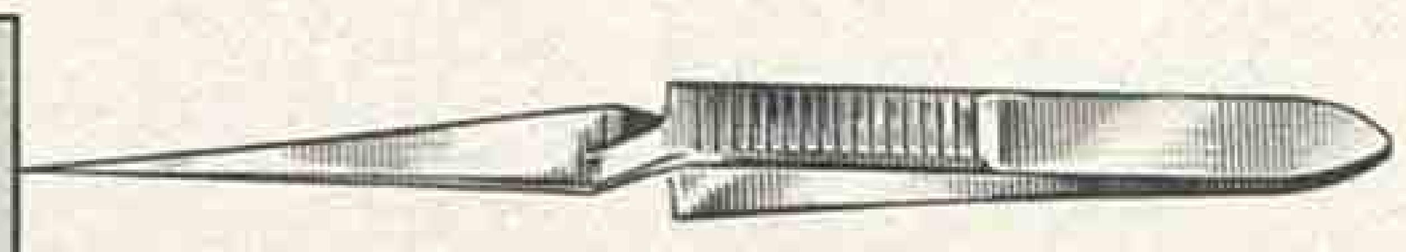
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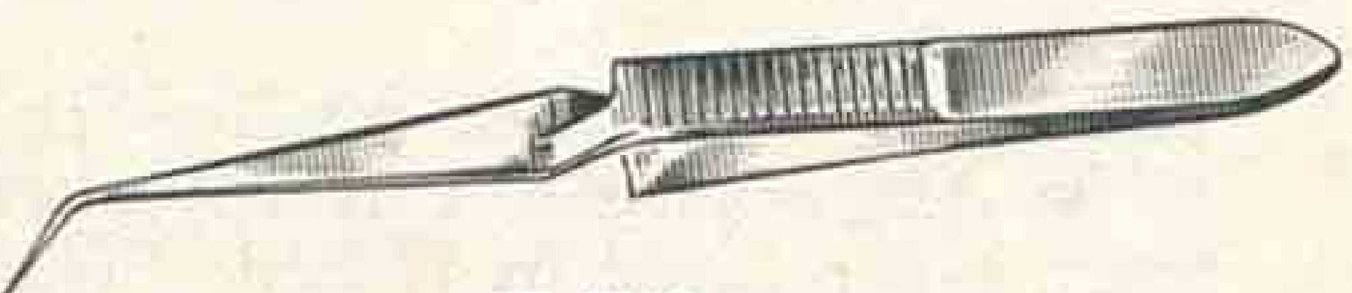
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HIDING EDGES

PA is used as a sealer and a partial ridge-filler. PA sticks very well to both skin and rubber. Once I spilled a little on my bare foot (an inconspicuous area) and decided to leave it on to see how many daily baths it would last through. Well, the last time I checked was six weeks later and it was still there. Anyhow, it sticks very well to the skin and that is to our advantage. You can use liquid latex as a sealer, but it peels off skin. PA won't, and is therefore ideal.

Pour a little PA into a shotglass, and then use your triangular pieces of urethane sponge to stipple on a thin coat all along the ridge where the appliance meets skin. You want to PA about an inchwide strip, half on the skin, the other half on the appliance. After several coats, this stippling will hide the edge. Also, the more you stipple, the finer the texture will be created.

Be careful to change PA sponges often. Try to keep your fingers free of excess PA—when it starts to dry it becomes very sticky, and you may stick your finger or sponge to itself or the model's face. Also have the model keep his eyes shut until you have dusted around them with

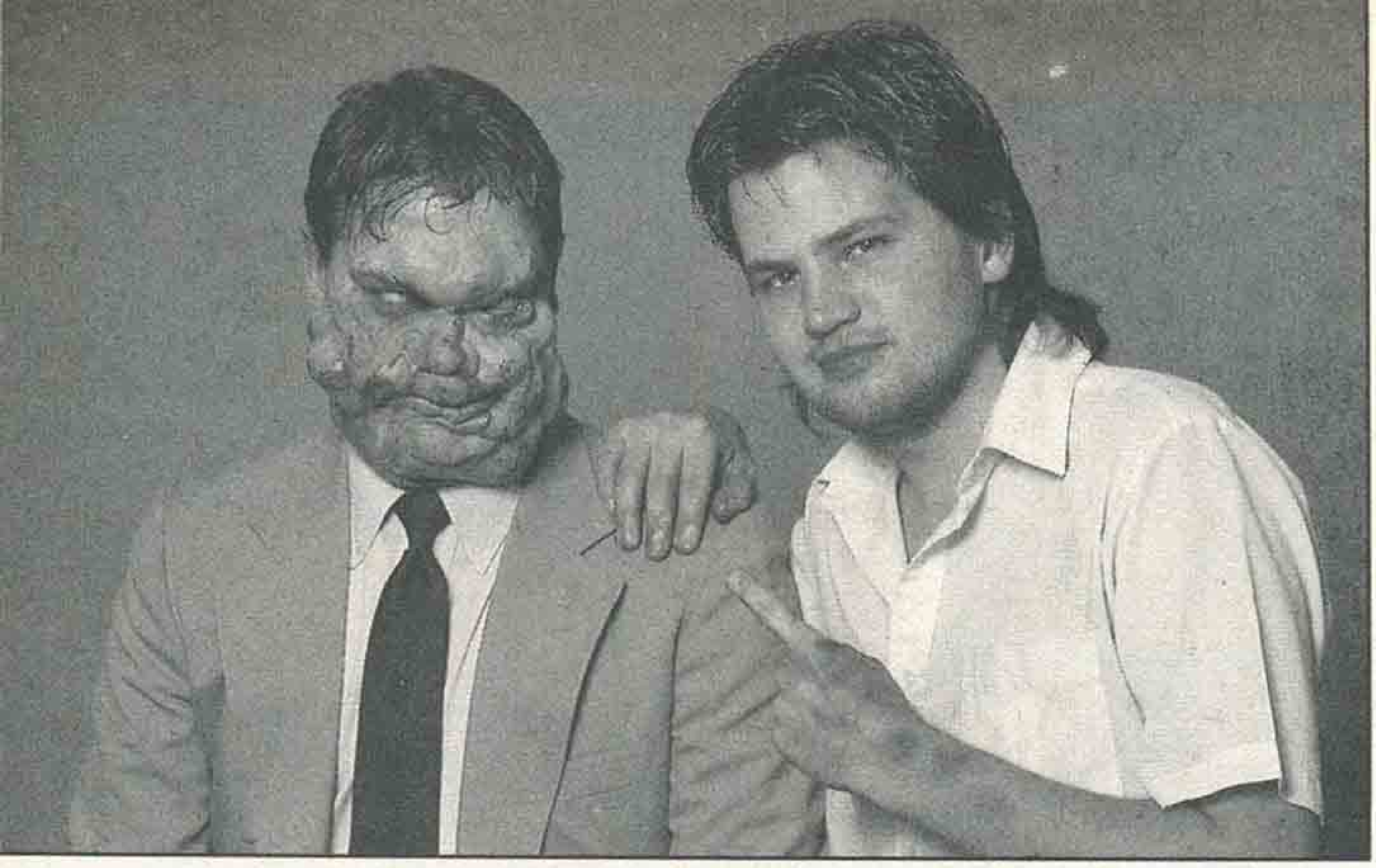


Photo: Peter C. Borsari

Scott Dugan, after a giant wasp attack.

powder which will remove the stickiness, otherwise you may stick their eyelid open or closed. Clean your fingers often with Detachol to eliminate excess build-up. If they remain sticky, powder them.

You can stipple a coat of PA over the entire appliance to insure that everything will absorb makeup at the same rate, otherwise there may be a noticeable color difference with darker colors. This is not always needed. Experiment with it.

If you have a minor edge, you can easily fill it with a little bead of Duo Surgical Adhesive or PA. Stipple a coat of PA adhesive on top to seal it and even the texture. For major edges, you'll need Cabo-Bondo, which is PA thickened with Cab-O-Sil. Take an ounce of PA and slowly stir in enough Cab-O-Sil to make it a thick, yet spatulatable mass. It is better to use a few thinner coats, than one thick one. Reason: the thicker the layer, the harder to blow dry, plus sometimes a thick layer will shrink causing a pucker.

Have your model sit in a comfortable position. Your choice of location for applying the makeup is very important.

Tom Burman uses a mixture of eyelash adhesive and PA as a ridge filler, perhaps a 50-50 mixture. To get rid of the stickiness of PA, powder off the whole area. At this point, you can insert (if you're using them) glass eyes and plastic teeth. These will glue on with Dow 355. If you accidentally get some greasepaint on these, you can wipe them clean with a little Detachol on an applicator stick.

COLORATION

Skin is not just a single smooth color. Caucasian skin has whites, browns (tans), pinks, reds, yellows and greens. A Negro has various shades of brown, purple, yellow, orange and ashen. Depending on the effect, you may not want to spend much time with meticulous coloring. Consider the lighting. A red light will wash out all your flesh tones and red hues. It will also turn green to black, so be careful about the time you spend. I'm not saying to do anything other than your best job, but be wise.

I use a base coloring of Mehron's Light Flesh rubber mask grease as my base color. It is the lightest Mehron shade, and closest to a natural skin tone. Lady Fair also photographs well, looking pretty natural.

To apply this, you dip your sponge's tip into the coloration, and dab it onto the prosthesis and the skin. Blend this smoothly, being careful not to leave any blobs. On top of this base, I add a variety of other colors needed for my character. I apply these with the black stipple sponge, and with small pieces of the urethane sponge. You don't want to add these colors heavily, just little specks of color. Use a paintbrush to help fill in small crevices or wrinkles. Sometimes you can use a dark shade first, smearing this into cracks or crevices, then stippling a lighter shade on top, leaving the wrinkle the darker shade. When adding bits of color, just press lightly—if you push too hard, you will just smear all your colors together, causing a mess. RMGP can be thinned with alcohol, so it can be "splattered" to add break-up of colors. Castor oil can be added to act as a sort of medium for RMGP.

Never use a straight black unless you want to represent a void. People make a mistake of putting black around their eyes and this shows up as a void and not sunken-in eyes. It is better to use a gray-blue (a color on the palette) brushed around the eyes and blended into the outer colors. To even out this effect, stipple a small amount (thin film) onto the dark color, making the blend less noticeable.

Opposing colors look good when it comes to lining the eyes—blue and red, blue-gray and maroon-brown, and yellow and maroon. If you get the Kryolan 24 palette, you will see the colors and know what effects you can achieve. On my palette, I recognized many colors from makeup work other artists have done. Probably every makeup artist uses this palette. Red is good for irritation; yellow to add sallow; red and white in varying shades and patterns to look pustulous. Maroon and black look great for deep wounds. Examine other artists work and experiment with the colors yourself. A multitude of colors applied subtly on top and around seams will disguise any remaining visible seams.

If the eyes are getting drowned out because of the fleshtone, line them with bits of brown eyeliner. Next, you need to decide if your effect is a "wet" or "dry" one. If it is to be dry makeup, then powder off the makeup with a translucent powder. Sometimes it takes several coats of powder to completely hide the sheen caused by the oil based makeup. After your model has been under hot lights, the oil tends to resurface, requiring more powder. If your creation is to be slimy, you can add a thin layer of K-Y jelly over the complete surface of the appliance. K-Y can be tinted with food coloring for an extra effect. Sometimes a sheen is desired, in this case stipple a very light coat of K-Y over areas.

FINISHING TOUCHES

Once you have finished the application of the appliance and have colored it to your satisfaction, you are ready to add the finishing touches that will complete your transformation. First up: the final brush strokes of your masterpiece. There are quite a few different options available.

If you have a wig, this would be a good time to adhere it to your creation. Some wigs have fine lace fronts that must be glued down. To do this, use matted 355 glue. You matte 355 by adding about 1 1/2 tablespoons of Cab-O-Sil wetted with a little thinner, then slowly stirring this into 2 ounces of 355. Matte 355 is used because it is easier to clean from the lace, without destroying the lace or turning hairs in the wrong direction. Hair goods are an effective addition to making a makeup job look top-notch—but, if done incorrectly, can ruin a good effect.

If your model is to have slimy or matted hair, use hair gel. Take a nice glob and work it into the hair, then comb it through. Using your fingers, style the hair into one on par with your creation. Long, stringy hair looks great for zombies. Pull strands down into the model's face. Let this dry and it will keep its gloss. If you comb it through, it will maintain its style, but lose its sheen. After a long day's wear, if you don't touch the hair, it will become hard and plasticlike. Don't worry, though. It easily washes out with water. Also, you can accentuate your style with the addition of hairspray coloring. Black looks good for most types of ghoulish makeups.

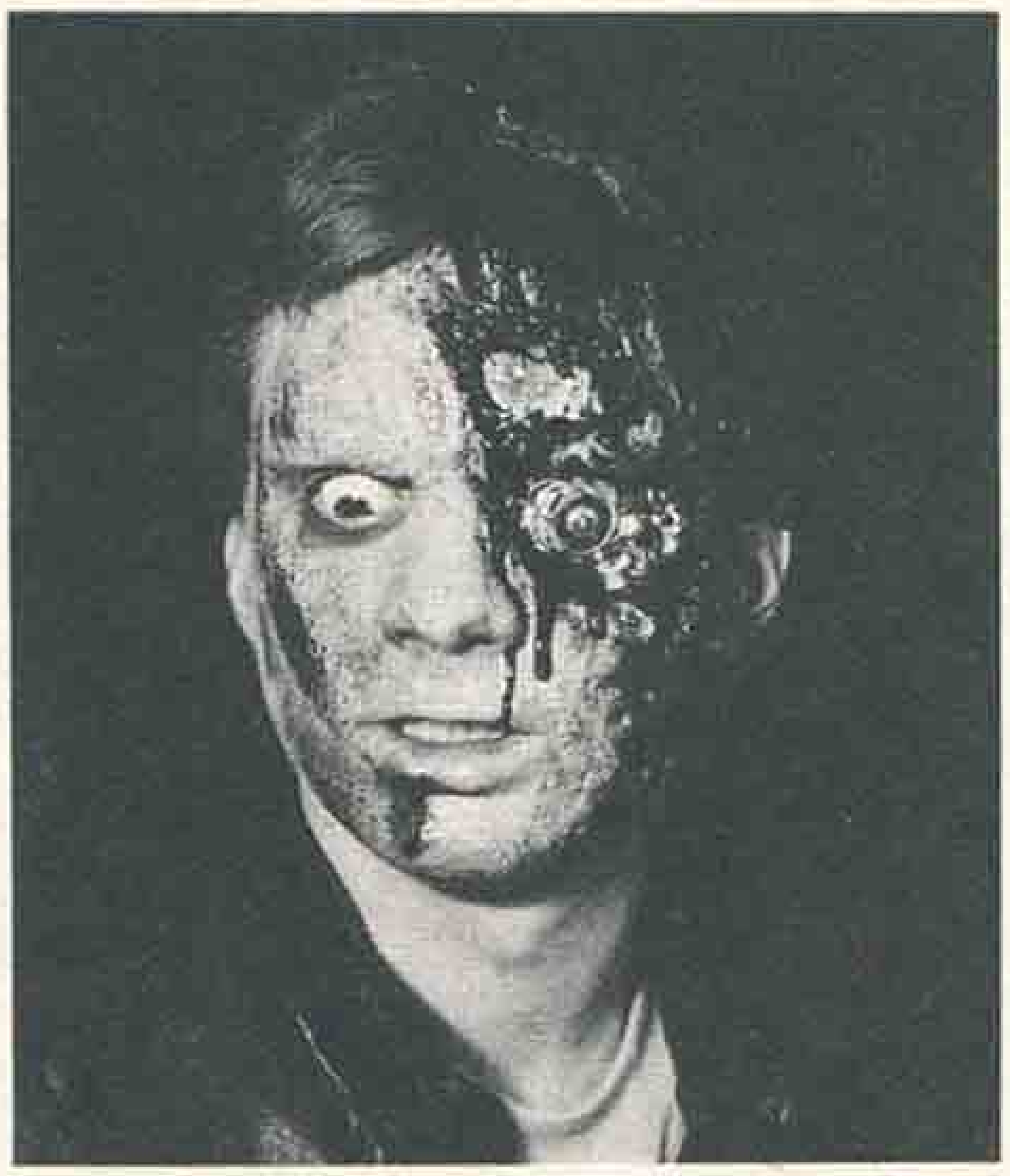
If you have a set of rotted teeth, fangs, etc., this would be a good time to stick them in. If you are using the model's real teeth, rather than busting them up with a hammer, purchase a little bottle of tooth enamel. Tooth enamel is a liquid material that you brush onto the teeth, and when it dries it leaves behind a black or nicotine color. Dry the model's teeth with a paper towel, and then apply to coloration. Let it dry to a matte finish and you're done. I like to brush on the nicotine shade first; rubbing sections tends to leave an irregular finish. Next, brush on the darker shade (black) into various patterns. For picket fence teeth, rub off the extra on the surface. This acts as a stain, leaving the teeth looking like they are rotting in the cracks or else just well spaced. Afterwards, the enamel is easily rubbed off with a paper towel or brushed off. A friend of mine who was a zombie extra in *Day of the Dead* said that Savini used this on his zombies, and that after lunch, the majority of the enamel was gone—meaning they ate it off.

Often makeup ends at the lips, but a nice added effect is the one that I had used in *The Dead Next Door*. Around a zombie mouth and entering into the mouth is a gradual darkening going to a black. It is a strange effect to see someone's gums and tongue black. To achieve this, you can purchase a little vegetable oil dye (available from cake decorating shops) and swish a little, thoroughly covering the tongue and gums, then expectorate the extra. For a grotesque effect, have your model swig a little red food coloring and drool the extra out. This gives the interior mouth and gums a blood red color and gives the teeth a nice red glint.

An interesting, but possibly worthless effect is Eyeblood, available in black and red. It resembles tinted eyedrops: You place a drop in the center of the eye, letting it flow around the eye perimeter. It is an interesting idea, but the color quickly leaves the eye. Once you open it it is advised by the manufacturer to throw away the excess after a month to avoid contamination. It lists for about $15 an ounce from Kryolan (Frends).

After all the fun of putting on the appliance, comes the part most actors dread: removing the appliances! Isopropyl Myristate, Detachol or 99 percent alcohol are all fine for removing 355. Pros-Aide can be removed with a product of the Research Council of Make-up Artists called Adhesive Remover, which contains some solvents and may irritate skin.

Use a 1-inch paintbrush saturated in Detachol, etc., and flood an area, until you can lift very gently. Continue flooding section by section until removable. If you've seen the *Making of Thriller*, Rick Baker is shown removing his appliance in this manner and he cries "Ouch" once or twice. It is extremely important that you be careful not to tug at the appliance or rub the model's skin. It is easy to tear the skin, making the model understandably upset. I know of one pro-makeup artist who was punched out during a painful makeup removal.



David Lange is wearing a *Terminator*-inspired appliance. Elapsed application time: 1 1/2 hours.

Remove the majority of grease-paint by using lathered shampoo. This takes several washings. Use a cotton swab with a little cold cream to remove the makeup around the eyes. To remove any adhesive that is left on the skin, use sponges dipped in Detachol and gently rub the residue off. This takes a while, so work slow and easy. Rough handling with a washcloth will definitely irritate the already sensitive skin and may remove too much skin causing a rash or tearing.

No matter how hard you try, you will always have little bits of adhesive left behind that the model will find the next day. This leftover adhesive picks up dirt and turns black, so give the model a little Detachol to take home.

Once the adhesive is removed, have your model take a shower using regular soap on his face. After the shower, apply a good moisturizer to help restore the natural lubrication of the skin and soothe irritation. Be sure to moisturize the eyelids, which have very thin, fragile skin that easily dries out. It is considerate to keep a supply of eyedrops handy. These are often needed because the eyes get irritated by the makeup, adhesives, solvents and soaps. Eyedrops are a welcome relief.

CONCLUSION

Don't be discouraged if your first attempts at prosthetic application aren't Dick Smith-perfect. As with anything, it takes lots of practice to get to where you can properly use the various materials, many of which can be obtained from the compaines listed on page 78. Good luck! FX

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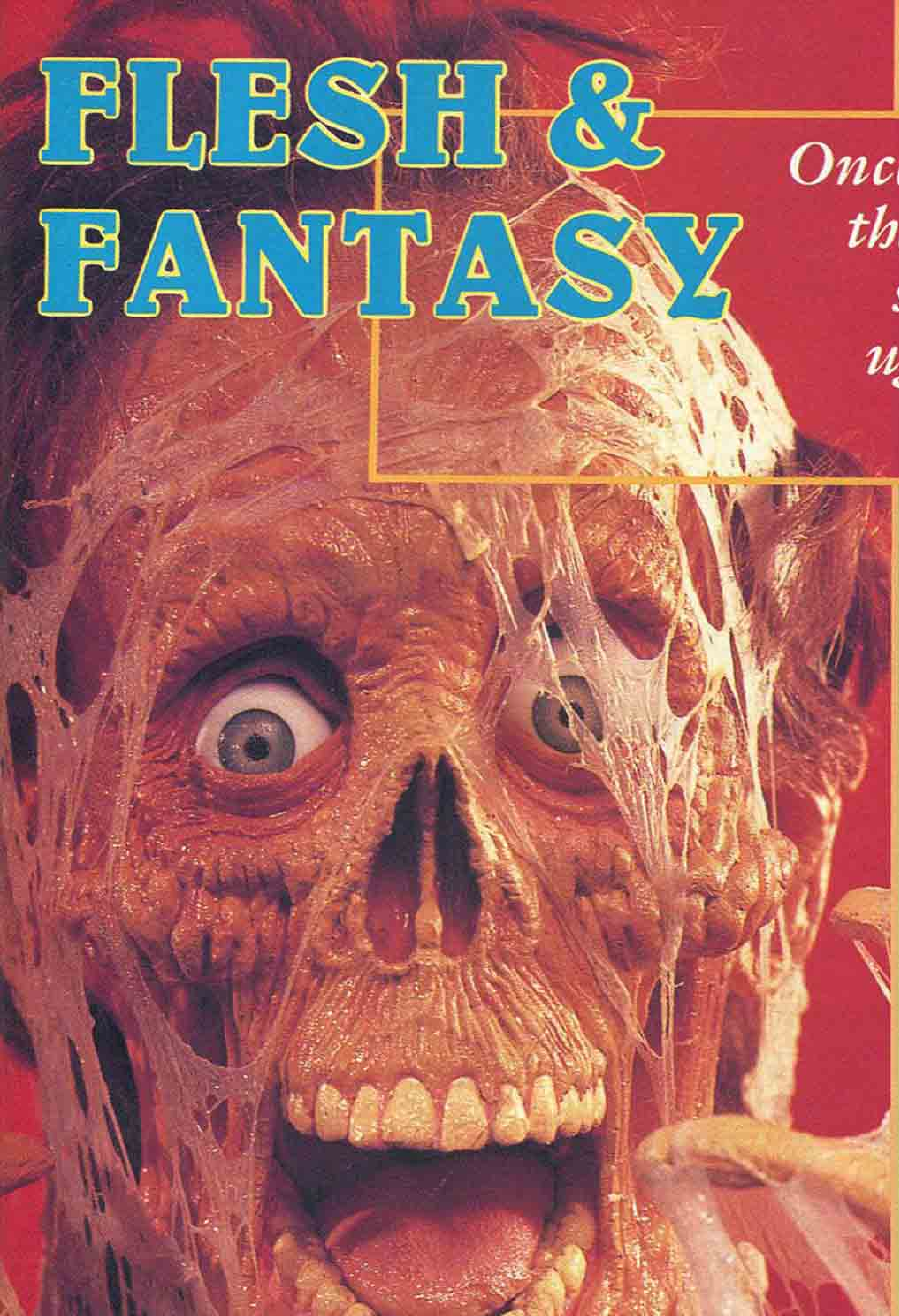
FLESH & FANTASY

By JOHN DODS

Once you unravel the mysteries of synthetic skin, ugliness is only skin deep.



"Chunks-o-flesh" is what Tom Savini calls this thin membranelike tissue, shown here covering a corpse that John Dods built for *Black Roses.* Chunks-o-flesh is easy to make out of liquid latex.

All Photos: Courtesy/Copyright John Dods

"Synthetic flesh! Synthetic flesh!" rasped the mad scientist of *Dr. X* as he reshaped his features with handfuls of doughlike, pliant material. With his natural face suitably altered, he would leave his lab to kill in safe anonymity.

Modern makeup artists have more cordial intentions when they compound the mixtures they use to replicate human skin. Inspired by the drama of making fantasy real, they alter faces and simulate life with an ever-increasing variety of flexible compounds. Here's a rundown of the materials widely used by today's synthetic fleshmakers.

The safety cautions that accompany this article should be taken seriously. Modern makeup artists work in a perilous sea of toxic chemicals. *Don't drown.*

FOAM RUBBER

After 50 years, foam rubber is still the material most often used to create facial prosthetics. It's similar to skin in elasticity and flexibility, but it is opaque whereas skin is translucent. The opacity of foam tends to make it look false in certain kinds of lighting (backlighting, rimlighting or strong sidelighting reveal the opaque quality of foam rubber).

It appears doubtful that foam rubber can maintain its near monopoly as the prosthetic artist's most-favored material. The demand for ever greater realism in makeup FX stimulates an experimentation with new materials that is unprecedented in film history. Foam latex has already been largely replaced by polyurethane cold-foams for use in the production of bodysuit and large constructions. More realistic looking materials—gelatin, polyurethane and vinyls—show great promise in bringing a greater reality to special FX makeup.

CAUTION: Foam rubber bases and liquid latex contain ammonia. Ammonia is a potential health hazard. It can cause irritation of the eyes, nose and throat. Ammonia can burn the tissues of the lungs' air sacs, resulting in fluid retention (edema) and making breathing difficult. Pneumonia is often a complication of edema. Wear a respirator with a filter approved for ammonia use: They are very effective. Work

with a window-type fan blowing away the fumes.

R&D FOAM RUBBER

R&D Foam Rubber is so easy to work with, it should be your choice if you're going to run foam for the first time. It costs $38 per gallon kit, half of what some other brands charge. Except for R&D's recommendation to use 6 grams of gelling agent (it should be about 3 grams per 170-gram batch or the foam may gel too soon), their directions are relatively foolproof.

R&D Foam shrinks much more than the higher-priced alternatives. This could mean that the prosthetic you have carefully prepared will not fit as perfectly as you had hoped. Also, the foam's cell structure is not small, and this adversely affects the way the prosthetic piece moves. Still, the quality of R&D Foam is good.

R&D Foam recently saved the day for me on an episode of *Monsters*, for which I had to create a beastman. The foam I was using (GM Foam—a very good product) was either not gelling at all or gelling too fast, due to unusually rapid fluctuations in temperature and humidity. Every time I got a formula that worked, the temperature and humidity would change, necessitating adjustments in my procedure. With the creature due on the set in two days and no salvageable appliances to show for my efforts, I switched to R&D Foam and got usable pieces every time.

GM, BURMAN, AND WOODBRIDGE FOAM

GM, Burman and Woodbridge foam are better-quality foam rubbers, each having a "high latex-solids base." However, they are more difficult to work with than R&D Foam—a *lot* more difficult! Precise measurements of components are necessary. These three are all highly sensitive to slight changes in humidity and temperature. You need a thermometer and a hydrometer (it measures humidity) and patience to work with these superior foams. An accurate

TOP: Darren McGavin plays an alien in earthly disguise for *Monsters*. MIDDLE: Dods, wearing a Darren McGavin mask, stands in for the actor. Dods is about to rip off the gelatin mask. BOTTOM: The ripping face reveals the character's true colors, a foam-rubber prosthetic.

gram scale is also important. (Ohaus triple-beam balance scales are popular and cost around $150.) A dieter's gram scale may be worth a try. Careful notes must be kept when running any foam; this will enable you to duplicate your successes and avoid repeating failures.

The reward for your efforts will be professional-quality foam pieces. They will produce soft and very elastic prosthetics that move when the actor's face moves—a second skin.

GM (Gil Moscow) Foam is the newest of the three. Rick Baker used it to create his stunning makeups on Eddie Murphy and Arsenio Hall in *Coming to America*. GM Foam is my personal favorite, and if you have questions or problems with it, you can call Gil Moscow and talk to him!

Burman Foam (formerly Schram Foam) is also top-notch. It has been widely employed for years by professional makeup artists including the dean of prosthetic makeup, Dick Smith. Personally, I have had more trouble getting Burman to gel consistently than GM Foam. It is hard to know for sure whether this is due to the foam itself or to subtle inconsistencies in my procedures. Both Burman and GM Foam sell for about $80 per gallon kit, but are unavailable in smaller sizes.

A lower-priced alternative to Burman and GM Foam is Woodbridge ($65 a gallon from Alcone). This foam has been getting increasingly good reviews after a poor start. (Improperly stored latex base was said to have caused initial failures of this product.) Jim Henson's New York City shop swears by it. Well, if it's good enough for Kermit...

By the way, the formula that comes with your foam may not give you good results, because the electric mixer that you use to froth it may be different from the one with which the manufacturer's formula was calculated. You can expect to run at least several batches of foam, each time making small adjustments in mixing times and/or chemical weights, before deriving a formula that works with your mixer. Only careful notes will enable you to predictably repeat your successes.

A *Monsters* guest star meets his match—a Fleshtex squid creature.

Does it all seem like a great deal of trouble? It is. Running foam can be an unbelievable pain. But running foam for Rick Baker's *Greystoke* apes was a lot of trouble, as was running the foam for *Planet of the Apes*, *The Wizard of Oz*, and Charles Laughton's *Hunchback of Notre Dame*. If you do a foam makeup that looks real, and it moves like actual skin as it comes to life on the actor whose "face" only exists because you created it, you won't remember how difficult it was. You'll be ready to do it again in a second.

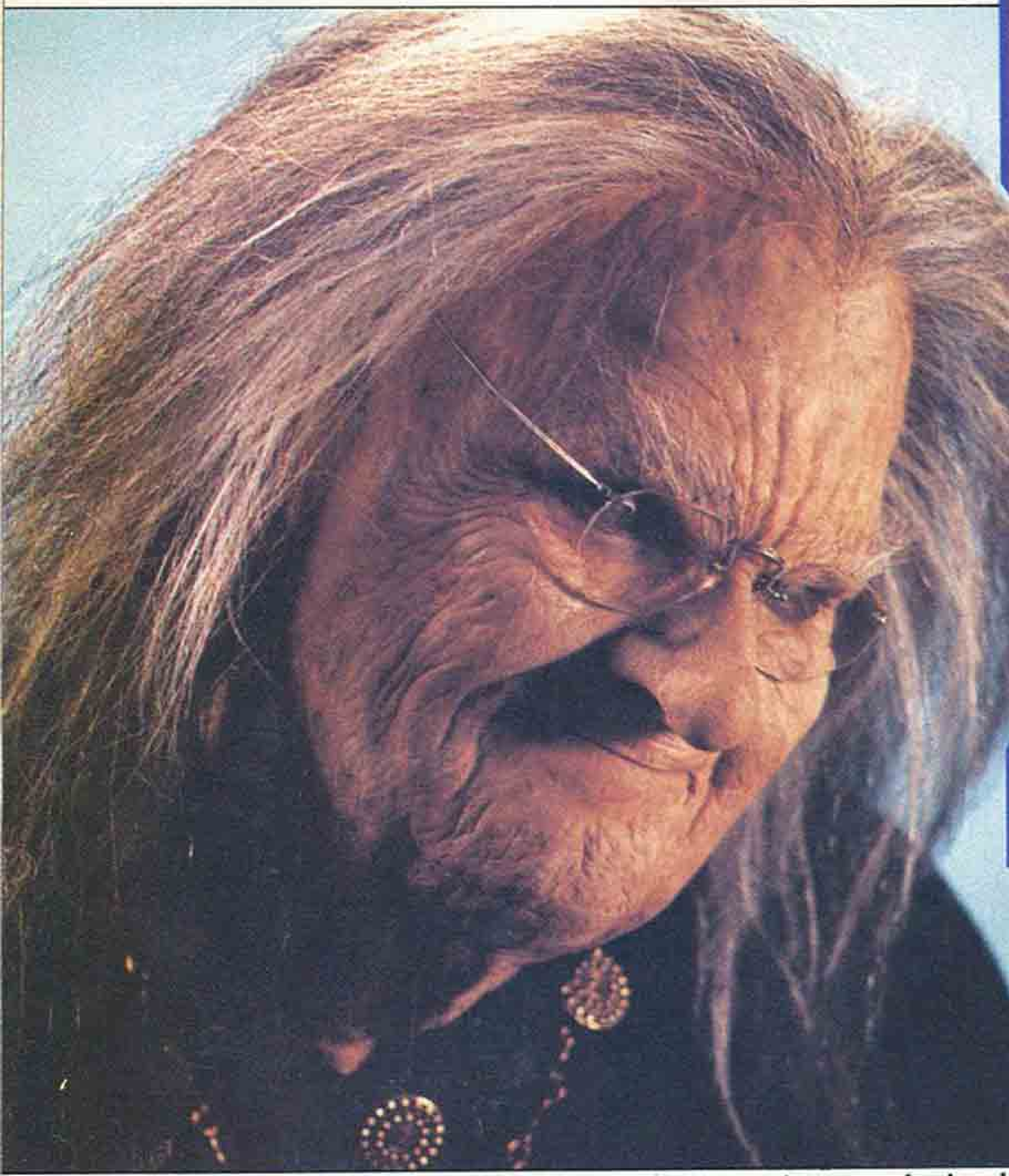
Notes must be kept when running any foam; this will enable you to duplicate your successes and avoid repeating failures.

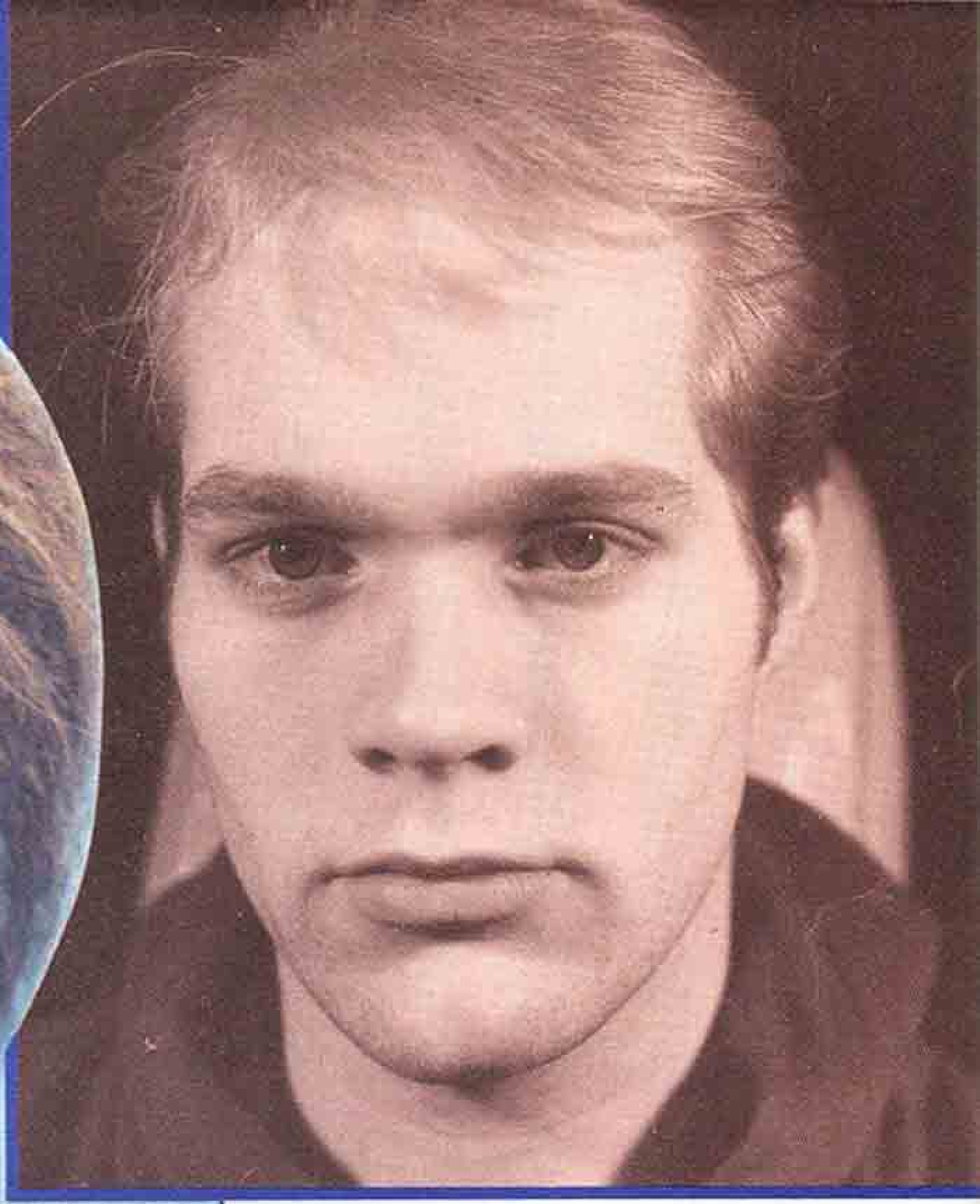
LATEX RUBBER

Ordinary liquid latex is easy to work with. Although it's as elastic as synthetic flesh, it doesn't stretch easily unless it's paper thin. It's mostly suitable for constructions that don't have to move much, such as false noses, chins, ears, scars or bullet hits.

Liquid latex can be used to make what Tom Savini calls "chunks-o-flesh," a neat, useful multipurpose membranelike substance made of thin sheets of liquid latex. If you love monsters, study this recipe for chunks-o-flesh. It's simple: Brush a very thin coating of liquid latex onto a smooth surface (i.e. sheet metal, glass and formica). When the latex is dry, you simply rub gently with your finger, tearing the latex's surface and making scores of small holes in the material. Powder the latex thoroughly (baby powder is good) or it will stick to itself. Then peel it off of the surface. Use chunks-o-flesh to drape over your monster. Glue it between fingers for a webbing effect. Use it to simulate internal body tissue as Savini does. Did you see *Strange Invaders*? When the aliens tear off their human false-faces, the stretchy connecting tissue was really chunks-o-flesh.

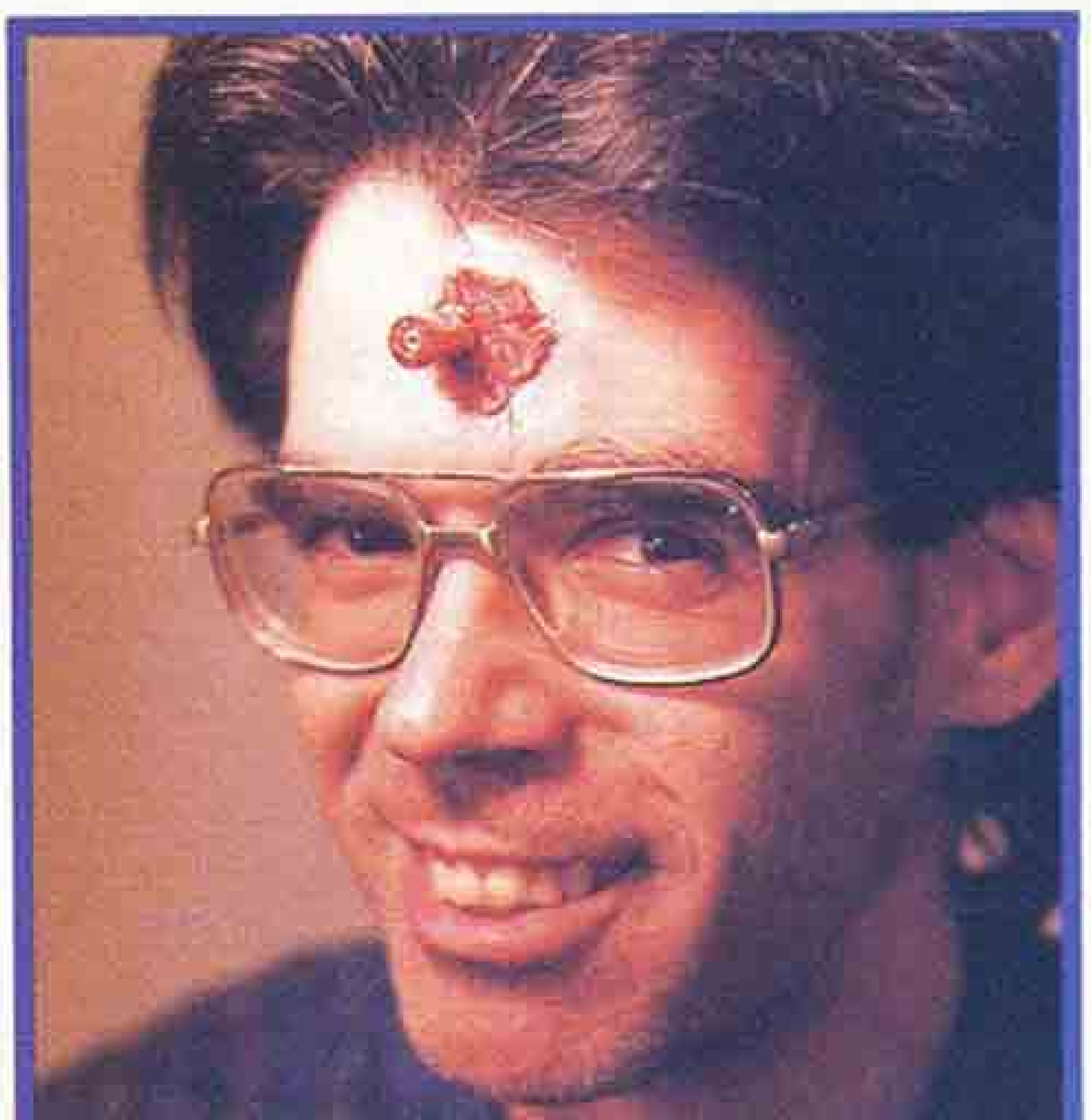
Bullet hits can also be a breeze. My assistant, Matt Singer, sculpted the wound seen here on a flat surface and made a mold using Ultracal-30. (Alcone sells it.) The clay was cleansed from the mold using new non-toxic mold cleaner 244 (also sold by Alcone). I painted





Foamed latex is the favored material for use in creating prosthetics, like in Dods' old-age demo. INSET: Handsome fella Tim Sullivan, prior to geriatrification.

in about five layers of liquid latex to produce the prosthetic. To insure a very thin edge, one that would blend into my skin, the outermost layer was painted only once. Each subsequent rubber layer was painted slightly inward of the preceding layer. Each layer was dried before the next was painted on. I glued it on my forehead with 355 Makeup Adhesive and colored it. This method is for making scars and cuts. Always powder latex pieces before demolding; unpowdered latex sticks to itself.



You too can make these simple latex bullet hits. Just don't use a real gun.

GELATIN

Gelatin is very popular as an alternative to foam rubber. It can be utilized for large constructions as well. Gelatin has the weight and translucency of skin. Recently, I made several severed heads for *Ghostbusters II* using gelatin. When I had to age singer Joe Jackson for the music video "Nineteen Forever," I pressed gelatin into action for a large sagging neck appliance. The director of *Monsters*' "Jar" wanted jiggly flesh-like "squid creatures"; I called upon gelatin for some of them. My experiences with gelatin have all been fine ones. Gelatin is one of the few non-toxic makeup materials. It's easy to work with and looks real.

Here is how I made the *Ghostbusters II* heads: Heat 700 grams of 90 percent glycerin for 15 minutes (from Callahan Chemical) on a gas stove using very low heat. (An electric oven should work as well.) Mix in 280 grams of 300-bloom gelatin slowly so as to avoid lumps. (A gelatin's bloom number describes the degree of toughness; the higher the bloom number, the tougher it is.) I toiled with a kitchen spatula 3-inches wide. Add more later if it's too translucent. Continue to heat for 25 minutes, agitating vigorously approximately every five minutes to mix in the oil paint thoroughly. Let cool for 5 to 10 minutes. Pour into the mold and rotate continuously until a thickness of 1/4 inch or so has been achieved. This may take up to 20 minutes. Cool in refrigerator for one hour.

I have used gelatin in silicone (GI-1000), PMC-724 urethane, and gypsum (Ultracal-30) molds always employing #200 silicone fluid as a release agent. (Alcone carries it.) I achieved neat results with all of them, but silicone and 724's flexibility made it much easier to remove the gelatin intact.

If the heated gelatin mixture is too thick to pour easily, add more glycerin or a little water. Be aware, however, that the more water you add, the more the piece will shrink as the water evaporates. Adding more gelatin to the formula will make the finished piece tougher, but the heated mixture may become too thick to pour easily. Adding about 3 1/4 grams of zinc oxide to the mixture will toughen the gelatin somewhat. Too much zinc oxide will make the gelatin opaque.

I filled my *Ghostbusters II* heads with expanding cold-foam (Poly Tech's 1014 FR). A thin layer of plaster reinforced with burlap is another way to reinforce and support the gelatin skin.

Previously-cooked and set-gelatin can be remelted and recycled, thus making gelatin very economical. Gelatin will dissolve on contact with water, and gelatin prosthetics applied to a person who may sweat heavily won't stay on very well. (The Joe Jackson neck, however, stayed on for 10 hours without a problem.) Puncturing the foam pieces with many small needle holes may help vent the sweat.

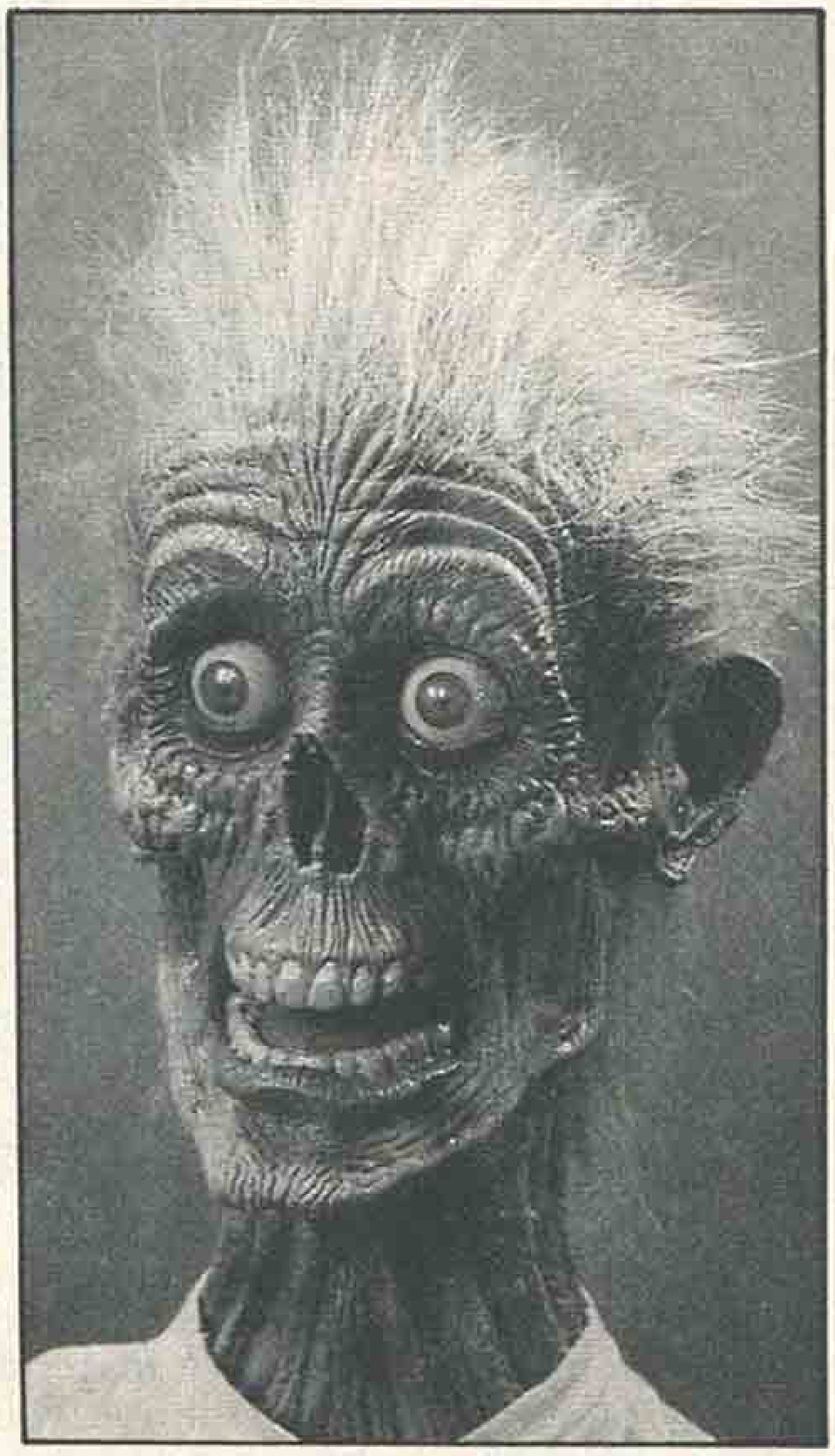
POLYURETHANES

Available in an ever-increasing variety, polyurethane materials specially designed for the FX industry have found wide acceptance among makeup FX artists. Unlike gelatin, these materials are health hazards.

CAUTION: Polyurethanes are dangerous to make; they produce isocyanate fumes. Regarding Skin-flex, a urethane, the U.S. Department of Labor warns: "Overexposure can result in mucous membrane irritation, tightness of the chest, irritation of the respiratory tract, coughing, headache and shortness of breath. Exposure can lead to allergic sensitivity." It can also make you feel like shit. On numerous occasions, I have discovered that using polyurethanes with some reasonable precautions, such as a high-powered window-type fan to blow the fumes away or a respirator with an organic vapor cartridge, is inadequate to prevent a bad reaction. Nevertheless, being a makeup FX artist today probably means periodically dealing with these materials.

Here's a short "Who's Who" among the more popular polyurethanes:

Poly Tech's PT 1014 FR: It's hard to resist a two-part system that lets you mix, pour into the mold and remove from the mold all within an hour. Its softness is similar to some foamed-latex systems, but its elasticity is very inferior. The cell structure (the bubbles' characteristics that compose the foam piece) tends to be large and uneven compared to foam latex systems. In other words, it may not move as well as foamed latex. Nevertheless, it's good enough to have largely displaced foam rubber as the standard material comprising body suits and large flexible constructions.



This punk corpse puppet (from *Black Roses*) is made of expanding cold-foam 1016 FR.

Use 1014 in Ultracal-30 molds if they are very dry. The 1014 is water sensitive; any moisture may cause it to foam more than desired. BJB's Release Agent #86 is all you will need to remove the 1014 from the plaster. Don't miss *any* spots or the 1014 will stick like glue. Unfortunately, 1014 fails to pick up the fine details in a mold. If these are important, you must first coat all interior mold surfaces with a thin layer of liquid latex. Cementex Latex's L-200 is good for this purpose. The latex must be dry before closing the mold and pouring in the polyurethane. If it is a closed mold, holes must be drilled to allow air to escape from the mold as the 1014 expands. These should be 1/8 inch to 1/4 inch in size. A pour hole into which the 1014 is poured should be 1/2 to 1 inch. If you're working with an open mold (such as a mask-type mold with a large neck opening) probably no holes will be needed. Just pour it in.

If you love monsters, study the recipe for chunks-o-flesh.

BJB's TC-610 Skin-flex & Zeller International's Fleshtex: These similar products are non-foaming urethanes. Each consists of three components, one of which is a plasticizer. Plasticizer will make the urethane softer. To create skinlike softness, some plasticizer must be added to the formula. If you add too much, you will end up with goop. I recently faced this problem when creating those squidlike *Monsters* creatures. It took four hours and quarts of acetone to clean the mold. I have been using about 10 to 15 percent (the combined weights of parts A and B) of plasticizer with Fleshtex; 30 percent produces goop. Fleshtex comes in a tan color, but it's somewhat overpigmented to have the translucency of human flesh.

Skin-flex 610 is widely accepted in the industry. The manufacturer's representative says that Skin-flex is utilized by the Disney company to produce the coverings for some of their audio-animatronic amusement park figures. Skin-flex turned up in the shark from *Jaws*. For *Splash*, Robert Short created Daryl Hannah's fishtail with Skin-flex, as well as the dolphins of *Cocoon*. Like Fleshtex, Skin-flex is tan in color and rather opaque. Plasticized Skin-flex can be painted with a mixture of Pros-Aide-brand adhesive and artist's acrylic paint (using 10 to 30 percent Pros-Aide). Skin-Flex 615 is not as soft or stretchy as is 610, but it can be made into a *translucent* flesh color. Skin-flex's manufacturer (BJB) sells pigments for coloring these urethanes intrinsically and for surface painting.

As with 1014 cold-foam, both Skin-flex and Fleshtex (and most likely any urethane) can be used with Ultracal-30 molds if the molds are very dry and their pores sealed. Again, BJB's 89 release works great in Ultracal-30 molds. If the mold is not totally dry, it can still be utilized if it is first sealed with two coats of shellac. This might be a smart procedure in any case.

"Synthetic flesh! Synthetic flesh!" It has been reinvented by the Dr. Xs of today: modern chemists and makeup artists. Benign in purpose and perfectly sane, they use it to bring fantasy to life.

The SOURCE

A handy guide for hard-to-find and superspecialized makeup materials.

By JOHN DODS

We proudly bring you a source for practically anything you may need for the creation of makeup magic. Here you can find out where to order the same type of cable-control handles used by Rick Baker, or where Dick Smith buys artificial eyeballs or the source of 101 different kinds of tweezers. Do you need a beard protector? It's in here.

Many companies—especially large ones—will send sample materials on request *without* charge. If the company thinks that you are a *serious* potential customer, they will often be happy to send you enough of their product to enable you to "do tests." I have sometimes received samples so generous that I never had to order the product at all! A self-confident authoritative phone voice will help to persuade the sales rep that the request is coming from an authorized person. You may not be taken seriously if your voice conveys too much youth. Alternatively, a typed request mailed on stationery with a printed letterhead should work as well.

Safety materials are listed first since they're most important. If you don't own a respirator, hold your breath till your order arrives and read on...

SAFETY PRODUCTS AND SUPPLIES

Foundation for the Community of Artists
280 Broadway, Suite 412
New York, NY 10017
(212) 227-3770
Publishes *Health Hazards Manual for Artists.*
STRONGLY RECOMMENDED.

Industrial Safety and Security Co.
1390 Neubrecht Road
Lima, OH 45801
(419) 227-6030
If you need a beard protector, they've got one!

Lab Safety Supply
PO Box 1368
Janesville, WI 53547-1368
(800) 356-0783
Protective apparel, respirators, literature, etc. Where else can you find 41 kinds of protective gloves?

ARTIFICIAL EYES

American Optical Co.
14 Mechanic Drive
Southbridge, MA 01550
(508) 765-9711
Makes "monoplex" eyes. Very realistic. Dick Smith used dozens of pairs for *Starman.*

Clive Kay Ltd.
4 Warwick Way
Pimlico, England SWIV IRU
Phone: 01-834-7296
Scleral and corneal contacts. Recommended by Dick Smith. Supplied contacts for Ridley Scott's *Legend.*

Factor II
PO Box 1339
Lakeside, AZ 85929
(602) 537-8387
Materials for making artificial eyes including ocular diacs and buttons, red rayon fiber, monomer and polymer, etc.

Dr. Morton Greenspoon
14607 Ventura Boulevard
Sherman Oaks, CA 91403
(818) 789-3311
Supplier of scleral and corneal lenses for dozens of feature film productions.

Jonas Brothers Inc.
1037 Broadway
Denver, CO
(800) 525-6379
Glass animal eyes and taxidermy supplies.

Schoepfer Eyes
138 West 31st Street
New York, NY 10001
(212) 736-6939/6934
Has human and animal eyes in hundreds of styles and sizes, ultrarealistic orbs. Go in person if possible, as their flyer only shows the tip of the iceberg.

Tallinas Doll Supplies Inc.
15790 Southeast Highway 224
Clackamas, OR 97015
(800) 257-9450
Human-sized (8-28mm) blue and brown plastic eyes. Available in six colors. Very good quality. Inexpensive.

The Obrig
209 East 56th Street
New York, NY 10022
(212) 758-0973
Ask for info on scleral and corneal lenses (around $500 to $1,000 a pair)

Van Dykes Supply Co.
Glass House
PO Box 278
Woonsocket, SD 57385
(605) 796-4425
Recommended for good quality, low-cost eyes. Check out their new "TPV" (true-profile-veined) lenses with a corneal bulge. Van Dykes will paint human eyes to your specifications. A low-budget alternative.

CABLE CONTROL SUPPLIES

Alberti Design
13012 Saticoy Street #3
North Hollywood, CA 91605
(818) 982-3303
High-quality control handles for cables. Mark Shostrom uses them. Rick Baker once ordered 70!

Cable Manufacturing and Assembly Co. Inc.
19 Gardner Road
Fairfield, NJ 07006
(201) 575-6460
Cables, housings, fittings. Minimum order: $150.

Carolina Steel and Wire Corp.
I-20 & S.C. 6
PO Box 829
Lexington, SC 29072
(803) 359-5501
Good quality cable.

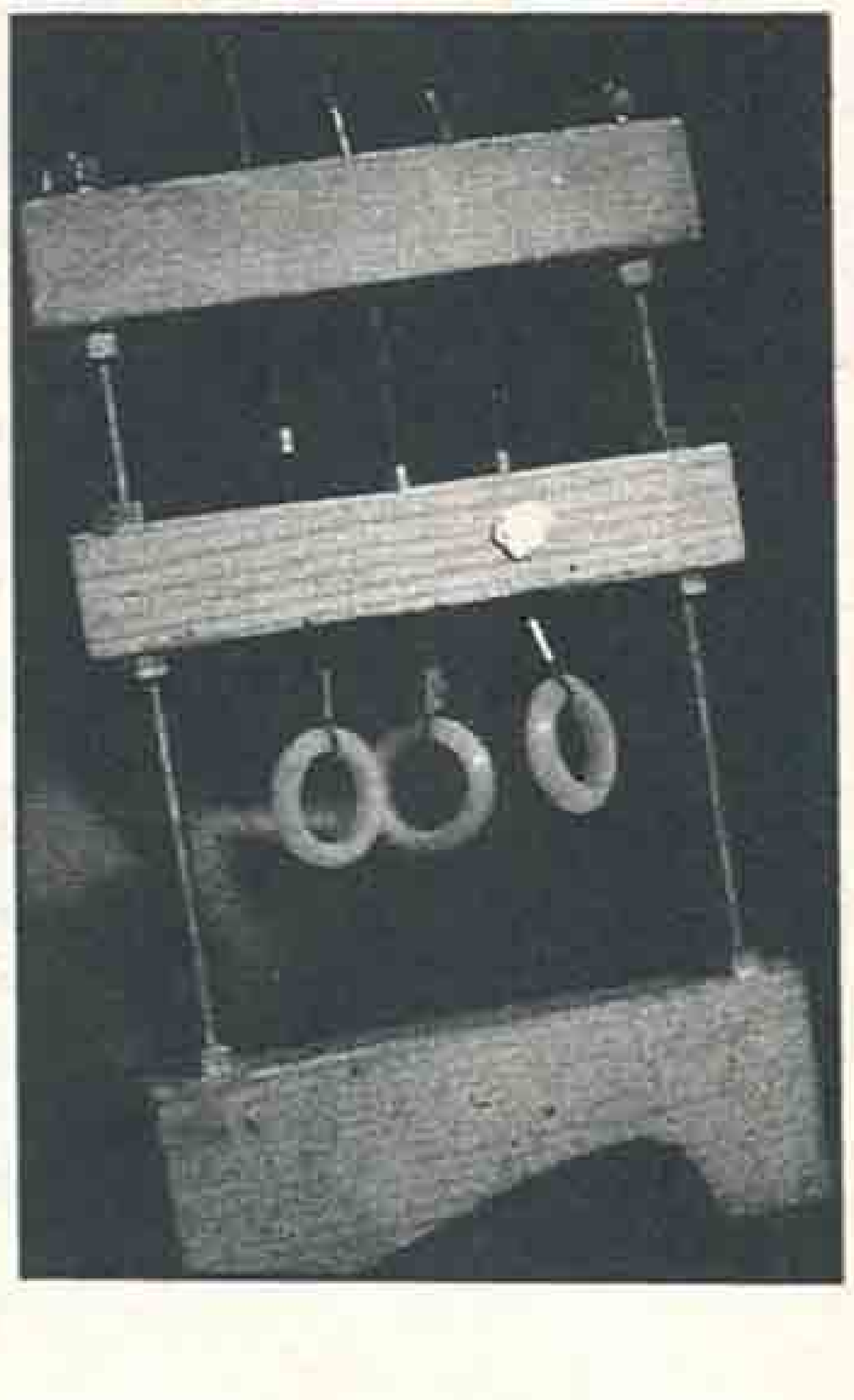


Photo: Copyright Caglione & Drexler

Sava Industries Inc.
70 Riverdale Road
Riverdale, NJ 07457
(201) 835-0882
Cables, housings, cutters, fittings. They seem to have everything in the way of cable. $50 minimum. They can be very slow.

Schwinn Sylmar
13211 Gladstone Avenue
Sylmar, CA 91342
(818) 367-1879
"Easy-glide" cable housing comes with Teflon liner. It's great stuff.

DENTAL SUPPLIES

Davis Dental Supply Co.
13056 Saticoy Street
North Hollywood, CA 91605
(818) 765-4994
Alginate, acrylics, false teeth sculpture materials, dental trays, fast-set plaster bandages, etc.

Healthco Inc.
25 Stuart Street
Boston, MA 02116
(617) 423-6045
Alginate, etc.

Jelenko
99 Business Park Drive
Armonk, NY 10504
(800) 431-1785
Polishing bits ("Berlews") that can be used in a Dremel tool on acrylic teeth. Also casting materials.

Lang Dental Manufacturing Co. Inc.
2300 West Wabansia Avenue
Chicago, IL 60610
(312) 486-5264
Jet Dental Acrylic used for making realistic teeth.

Teledyne Getz
1550 Greenleaf Avenue
Elk Grove Village, IL 60007
(800) 323-6650
Alginate

HAIR, ARTIFICIAL FUR AND WIG SUPPLIES

Alcone Co. Inc.
5-49 49th Avenue
Long Island City, NY 11101
(718) 361-8373
Alcone supplies, N.S.D. synthetic and crepe hair in a variety of colors.

Bob Kelly Wigs Inc.
151 West 46th Street
New York, NY 10036
(212) 819-0030
High quality wig rentals. Also sells "loof" hair. Unblended Yak hair, $18 an ounce.

DeMeo Brothers Inc.
39 West 28th Street
New York, NY 10001
(212) 679-9728
Wig making supplies and human hair. Two-ounce minimum order. If you send a sample, they will match the color.

Zuder Brothers Inc.
10 Henry Street
Freeport, NY 11520
(516) 379-2600
Wig making supplies and human hair.

TDI Hairpiece Co.
8164 Florin Road
Suite H
Sacramento, CA 95828
(916) 381-6161
Wig making supplies and human hair. If you send a sample, they will match the color. Sells less than 1 ounce.

Ideal Wig Co.
37-11 35th Avenue
Astoria, NY 11101
(718) 361-8601
Inexpensive wigs and hairpieces made of Kanekalon material.

National Hair Technologies
PO Box 269
Lawrence, MA 01842
(508) 686-2964
Stretch fabric with artificial hair attached. Material is suitable for use on animal suits. Also sells loose synthetic hair for about $10 an ounce. Rick Baker used NHT's hair on *Greystoke.*

The Big Four Pile Fabrics
75 Franklin
New York, NY 10013
(212) 966-2466
Dozens of styles of artificial fabric-based fur. No catalog available. All sales over-the-counter.

Van Dyke Supply Co.
Glass House
Woonsocket, SD 57385
(605) 796-4425
Artificial fabric-based furs by the yard.

LAB, OFFICE, AND STUDIO EQUIPMENT AND SUPPLIES

Arrow Star
657 William Street
Lynbrook, NY 11563 or
20425 South Fordyce Avenue
Carson, CA 90810
(800) 645-2833
Shelving units, worktables and many varieties. Ask for their 114-page catalog.

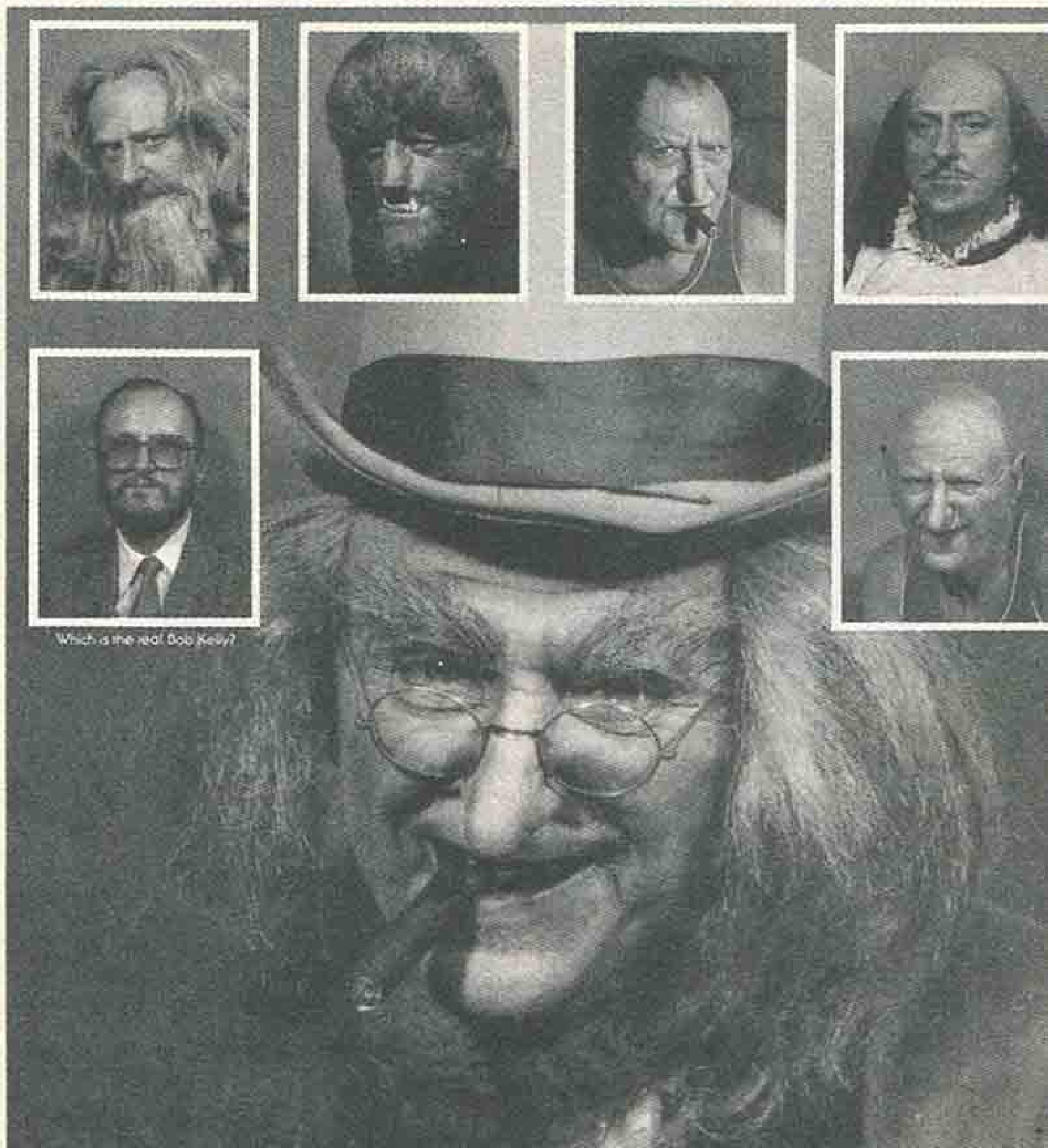
C & H Buyers Guide
400 South 5th Street
PO Box 04499
Milwaukee, WI 53204
(800) 558-9966
Storage racks, shelving, office furniture, safety equipment, large selection of air compressors. Ask for their 131-page color catalog.

Eastern Scale Co. Inc.
1053 Pennsylvania Avenue
Linden, NJ 07036
(201) 486-4433/4
Ohaus precision triple-beam balance scales.

Edmund Scientific Supply
101 East Gloucester Pike
Barrington, NJ 08007-1380
(800) 257-6173 or (609) 573-6241
Interesting, hard-to-find, offbeat items including motors, tools, magnets, front surface mirrors, projectors, unique lighting equipment, photo accessories and rear projection materials.

Fidelity Products Co.
5601 International Parkway
PO Box 155
Minneapolis, MN 55440-0155
(800) 328-3034
Office equipment, furniture, storage units large and small, shelves and filing systems. A 128-page color catalog is available.

Photo: Courtesy John Dods


Which is the real Bob Kelly?

Hobart Corp.
711 World Headquarters Avenue
Troy, OH 45374
(513) 332-3000 or (513) 335-7171
High quality, large capacity electric mixers commonly used for foam-rubber production. Very expensive.

Markson
10201 S. 51 Street Suite 100
Phoenix, AZ 85044-5399
(800) 528-5114
Ph meters, timers, multiple outlet strips, storage containers and cabinets, scales, etc. Ask for their 88-page color catalog.

Resnick Scale Co.
40 Wooster Street
New York, NY 10013
(212) 925-4041/4066
Carries Ohaus triple-beam balance scales.

Techni-tool
5 Apollo Road
PO Box 368
Plymouth Meeting, PA 19462
(215) 825-4990
Tools, including many useful small tools, tool cases and kits, soldering guns, scissors, cable cutters, gauges, and 101 different kinds of tweezers!

MAKEUP MATERIALS AND SUPPLIES

Alcone Co. Inc
5-49 49th Avenue
Long Island City, NY 11101
(718) 361-8373
Alcone carries a vast array of two-dimensional and prosthetic makeup supplies and wigs. Ask for their new "prosthetic catalog," which includes everything you need for life masks and foam prosthesis. Service is usually very fast. Large catalog available.

DOW CORNING
355
Medical
Adhesive
Pros-Aide Ad

Photo: Copyright KNB EFX Group

Body Parts
PO Box 503
Newton Center, MA 02159
(617) 527-9289
Sells foam injection products.

Borge Pharmaceuticals
6234 Ferris Square
San Diego, CA 92121
(619) 452-3100
Gelatin. Ask for Photo-Studio Grade.

Callahan Chemical Co.
200 Industrial Avenue
PO Box 29
Ridgefield Park, NJ 07660
(201) 440-9000
Carries gelatin and glycerin used to make gelatin prosthetics. Also, Methocel, a powdery thickening agent for making K-Y Jelly type goop.

City Chemical
132 West 22nd Street
New York, NY
(212) 929-2723
Glycerin and gelatin

Fiberbilt
601 West 26th Street
New York, NY 10001
(800) 847-4176
Many types of quality makeup cases. Color catalog.

Frends Beauty Supply Co.
5270 Laurel Canyon Boulevard
North Hollywood, CA 90607
(213) 877-4828
Carries Burman foam latex and full line of pro makeup supplies.

The Makeup Place
1147 East Broadway
PO Box 155
Glendale, CA 91205
(213) 669-1161
Some prices are below Alcone's. They carry most major brands.

Research Council of Makeup Artists Inc.
PO Box 850
Somis, CA 93066
(805) 388-1136
This is Vincent Kehoe's Company, selling good quality, but expensive makeup materials designed to appeal to professional makeup artists. $50 minimum.

MODELS AND REFERENCE MATERIALS

Carolina Biological Supply
2700 York Road
Burlington, NC 27215
(800) 334-5551
This is the Sears catalog of natural sciences. Skulls, skeletons, preserved animals (you name it), books, slides, etc. Their 1,000-page color catalog is spectacular.

Wards Natural Science Establishment
PO Box 92912
Rochester, NY 14692
(716) 359-2502
Skulls, skeletons, etc.

MOLDING AND CASTING MATERIALS

A-R Products
8024 Westman Avenue
PO Box 4312
Whittier, CA 90606
(213) 695-3008
Latex rubbers and pigments for same. Also, plastic moldmaking materials.

Adhesive Products Corp.
1660 Boone Avenue
Bronx, NY 10460
(212) 542-4600
RTV rubber (silicone), Monzini casting resin, liquid latex, polyester resins.

Alcone Co.
(see under Makeup Supplies)
Sells Ultracal 30 and Hydrocal PMC 724 moldmaking materials. Has new Woodbridge Foam Latex.

BJB Enterprises Inc.
13912 Nautilis Drive
Garden Grove, CA 92643
(213) 598-7777 or (714) 894-0647
Makes the popular "Skinflex" material, a polyurethane specifically made to simulate flesh. Also, good cold foams, (hard and soft) epoxy resins, pigments and releases.

Cabot Corporation
950 Winter Street
Waotham, MA 02254-9073
(617) 890-0200
Sells Cab-O-Sil, a thickening agent commonly used with silicones, polyurethanes, etc.

Cementex Latex Corp.
480 Canal Street
New York, NY 10013
(212) 226-5832
A selection of latex formulations, including L-200 which is used with #64 filler to achieve any degree of stiffness or flexibility.

Freeman
43 Montgomery
Belleville, NJ 07109
(201) 759-5700, and:
Paramount, CA (800) 325-2100
Milwaukee, WI (800) 558-0866
Cleveland, OH (800) 362-2000
Fort Worth, TX (800) 433-5525
Roseville, MI (800) 345-9259
Carries nine kinds of plasters including Ultracal 30, Hydrocal B-11, and pottery plaster. Call for their catalog "Pattern shop repair, reproduction, and finishing materials."

IASCO
5724 West 36th Street
Minneapolis, MN 55416
(612) 920-7393
Large selection of hard and soft moldmaking materials and plastics. IASCO also sells vacuform machines.

Knickerbocker Plastic Co.
588 Myrtle Avenue
Brooklyn, NY 11205
(718) 638-7355
Sells Hydrocal and Ultracal.

Polytech
949 Fairway Drive
City of Industry, CA 91789
(714) 594-2300
Sells polyurethane casting and mold materials, including the widely used PT 1014 FR Soft Polyfoam which Carl Fullerton used for *Return of Swamp Thing*.

Zeller International
Maine Street PO Box Z
Downsville, NY 13755
(607) 363-7792
Sells many moldmaking/specialty FX including Fleshtex, a fleshlike polyurethane.

Silicones Inc.
PO Box 363
High Point, NC 27261
(919) 886-5018
Silicone moldmaking materials, including G.I. 1000 which Rick Baker used for *Greystoke*.

Defender Industries
255 Maine Street
PO Box 820
New Rochelle, NY 10802
(914) 632-3001
Distributes polypropylene cloth, a safer alternative to fiberglass. ($5.35 a yd.)

R & D Latex Corporation
5901 Telegraph Road
Los Angeles, CA 90002
(213) 724-6161
Sells a popular brand of moderately priced foam latex kit. Easy to use. Good for beginners.

Smooth-on Inc.
1000 Valley Road
Gillette, NJ
(201) 647-5800
Sells the widely used PMC-724 (still used for bladder FX), polyurethane moldmaking material and many other moldmaking materials.

Westwood Ceramic Supply
1440 East Lomitas Avenue
City of Industry, CA 91746
(818) 330-0631
Liquid latex and casting plasters.

SCULPTURE AND ART SUPPLY

Art Supply Warehouse
360 Main Avenue (Route 7)
Norwalk, CT 06851
(800) 243-5038
Note: It can be vastly cheaper to order acrylic paint from a place like Art Supply Warehouse than to buy it at your local art supply store.

Photo: Copyright Michael Burnett

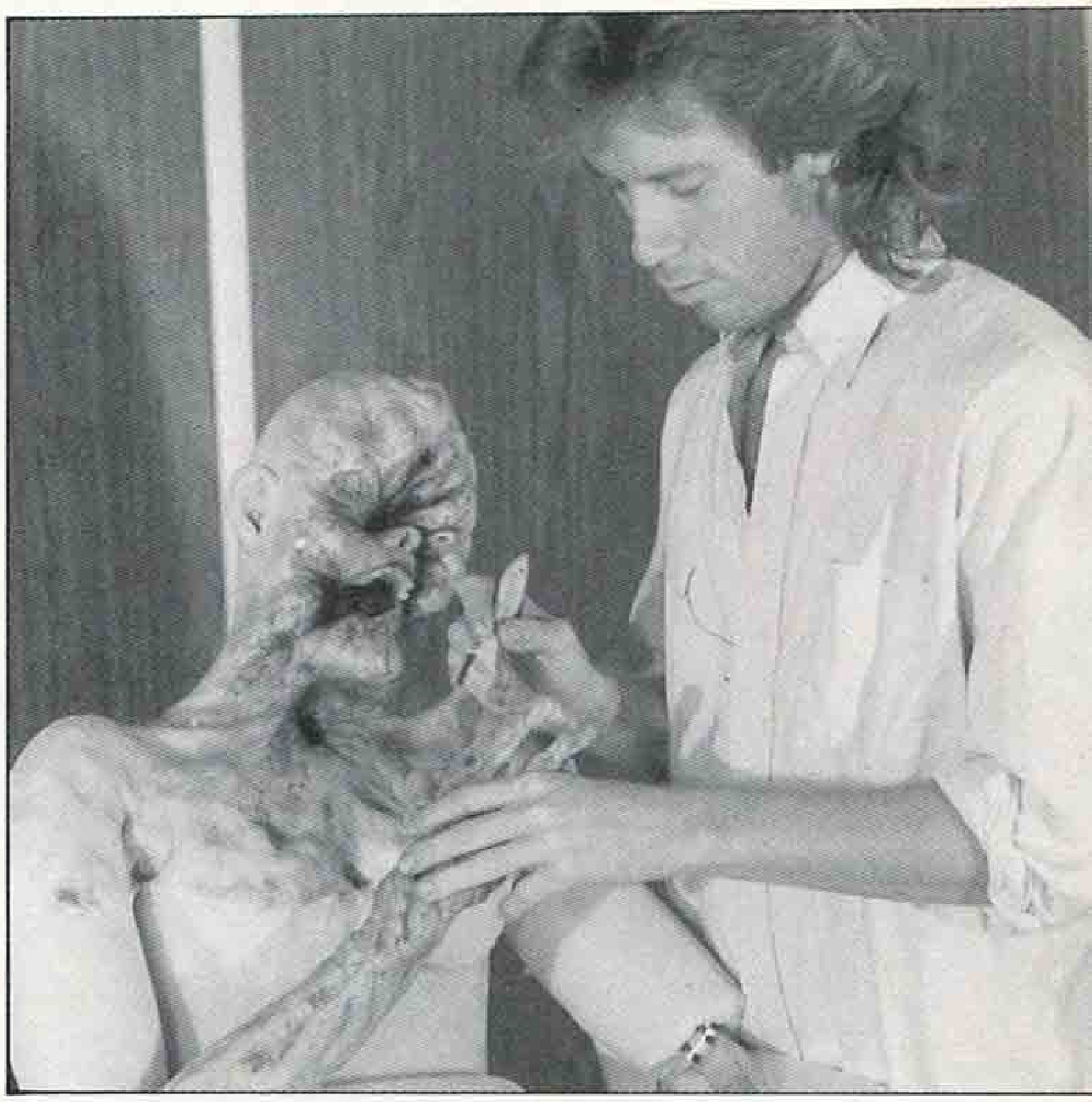


Photo: Courtesy Tony Gardner

Dick Bick
PO Box 1267
Gailsberg, IL 61401
(800) 447-8192
Large selection of commonly used artists' supplies.

The Friendly Plastic Co.
2888 Bluff Street #233
Boulder, CO 80301
(303) 530-5115
Sells Friendly Plastic granules. They soften in warm water and remain workable like clay for about one minute. Now available in colors.

Polyfoam Products
9420 Byron Street
Schiller Park, IL 60176
(312) 678-4836
Sculpey and Super Sculpey (works like clay, gets hard when baked).

Sculpture House/Standard Clay Mines
National Art Building
30 East 30th Street
New York, NY 10016
(212) 679-7474
Good quality Roma Plastilina clay is widely used in the industry. Also, large selection of sculpture tools. Prices generally very high. Service is good.

RELEASE AGENTS

Note: Almost every company in the preceding listing sells release agents for their products, so do Sculpture House (see under Art Supply) and Alcone (see under Makeup).

Here are two suppliers that make releases and nothing else. Both tend to be *very* free with samples.

Frekote Inc.
A division of Dexterhysol Company
164 Folly Mill Road
Seabrook, NH 03874
(603) 474-5541
They seem to have a release for every purpose, all available in aerosol cans.

Price-Driscoll Corp.
75 Milbar Blvd.
Farmingdale, NY 11735
(516) 249-4200

RADIO CONTROL MATERIALS

America's Hobby Center
146 West 22nd Street
New York, NY 10011-2466
(212) 675-8922
Retail store that sells Futaba attack radio control units from around $80.

Futaba Co.
555 West Victoria Street
Compton, CA 90220
(213) 737-9610
Sells the commonly used Futaba radio control units. Call for local distributor.

Radio Control Modeler
144 West Sierra Madre Boulevard
Sierra Madre, CA 91024
(818) 355-1476
Monthly magazine full of useful info and ads of possible interest to FX artists. FX

So real you can almost hear them DRIP!
WITCH
GUSHER
DEVIL
JACK-O-LANTERN
SIMON
SKULL
GRIM
CHIMPANZEE
MANGLED
HELL HOUND
CUT OFF LEG
CREATURE
FLESH & BLOOD
T.M.
LETCHER

Send cash, check or money order to:
STARLOG PRESS
475 Park Avenue South
New York, New York 10016

If you don't want to cut out coupon, we will accept written order.

Please indicate quantity of each item being ordered and add $3.50 per item to cover postage and handling. (Foreign: $10.00)

____ Background Photo LETCHER TE86 $29.95
____ DEVIL TE118 $29.95
____ SKULL TE117 $29.95
____ WITCH TE116 $39.95
____ JACK-O-LANTERN TE115 $29.95
____ GRIM TE127 $29.95
____ GUSHER TE123 $29.95
____ SIMON TE124 $29.95
____ CHIMPANZEE TE121 $29.95
____ HELL HOUND TE125 $29.95
____ CUT OFF LEG FA111 $29.95
____ MANGLED TE122 $29.95

NAME

STREET

CITY STATE ZIP

Please allow 4 to 6 weeks for delivery.

A UNIVERSE OF WONDER AND THRILLS!

GOREZONE

Devoted to horror films and TV. Interviews and articles on Freddy, Jason, Leatherface and all your favorites! Dozens of yummy (and yucky!) photos! Plus horror fiction! Each issue also contains four, giant, fold-out posters, measuring a horrifying 16 x 22 inches! Guaranteed to make your teeth chatter and your flesh crawl!

STARLOG

The most popular science fiction magazine in the solar system brings you all the latest news, TV and film previews, special effects secrets, interviews with actors, authors, artists, even astronauts! And more!

Visit Captain Kirk's Hometown
STARLOG
THE SCIENCE FICTION UNIVERSE
Patrick Stewart, Epic hero of
THE NEXT GENERATION
PREDATOR Unearthly origins
SUPERMAN TV's Lois Lane
BATMAN Movie: Behind-the-scenes exclusive!
COMICS scene
RETURN OF SWAMP THING
Fun film or comics fan's nightmare?? You be the judge!!!
America's #1 HORROR magazine
Gorezone
Stephen King's goriest movie ever! The making of PET SEMATARY
Previews of latest releases
Scream previews: Halloween movie countdown
FANGORIA
HORROR IN ENTERTAINMENT
HELLRAISER II
EXCLUSIVE! Clive Barker interview: A Matter of Splatter
TOXIC HORROR
HISTORIC 1st ISSUE!
HALLOWEEN V: CAN MICHAEL STILL CUT IT?
The Making of HENRY: PORTRAIT OF A SERIAL KILLER
Nightmare 5 THE WIT AND WISDOM OF FREDDY KRUEGER
BASKET CASE director dismembers FRANKENSTEIN
THE BOOGER MAN
TEENS RUN WILD!
FANZINES

FANGORIA

The magazine of movie chills and terror, featuring page after page of bloody good color photos, scenes from new splatter films, interviews with stars, special effects make-up artists, directors, writers, actors–all the news of horror!

COMICS SCENE

The magazine that explores the four-color world with exciting previews of new comics and fascinating interviews with comics creators, plus exclusive news of the latest comic book movies & TV shows!

TOXIC HORROR

Everyday the world becomes more toxic–and it's all yours in this scarifying new magazine! News, views and interviews from the latest horror-film fiends, plus reports on related irritating and irrational aspects of our culture. This magazine is your last chance at sanity! (Or your first sweet taste of madness!) Articles, artwork and photos! 64 pages! All color! All gory!

**Send cash, check or
money order payable to:
STARLOG COMM. INT'L., INC.
475 Park Avenue South
New York, NY 10016**

STARLOG
12 issues/1 year $34.47
___ Foreign: $43.47

FANGORIA
10 issues/1 year $24.47
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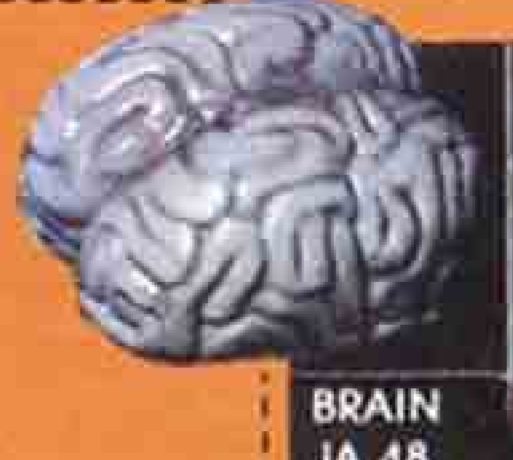
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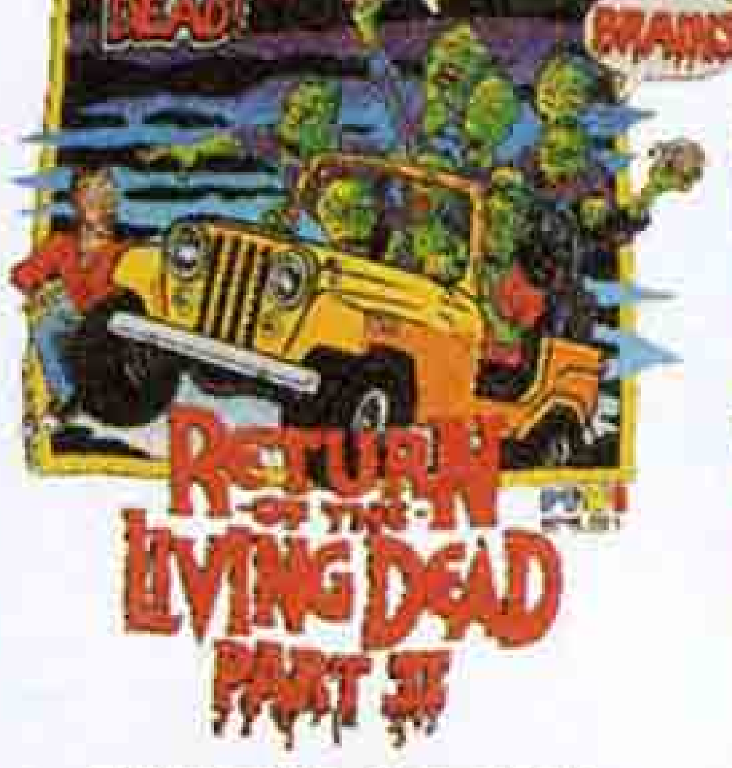

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HORROR FX

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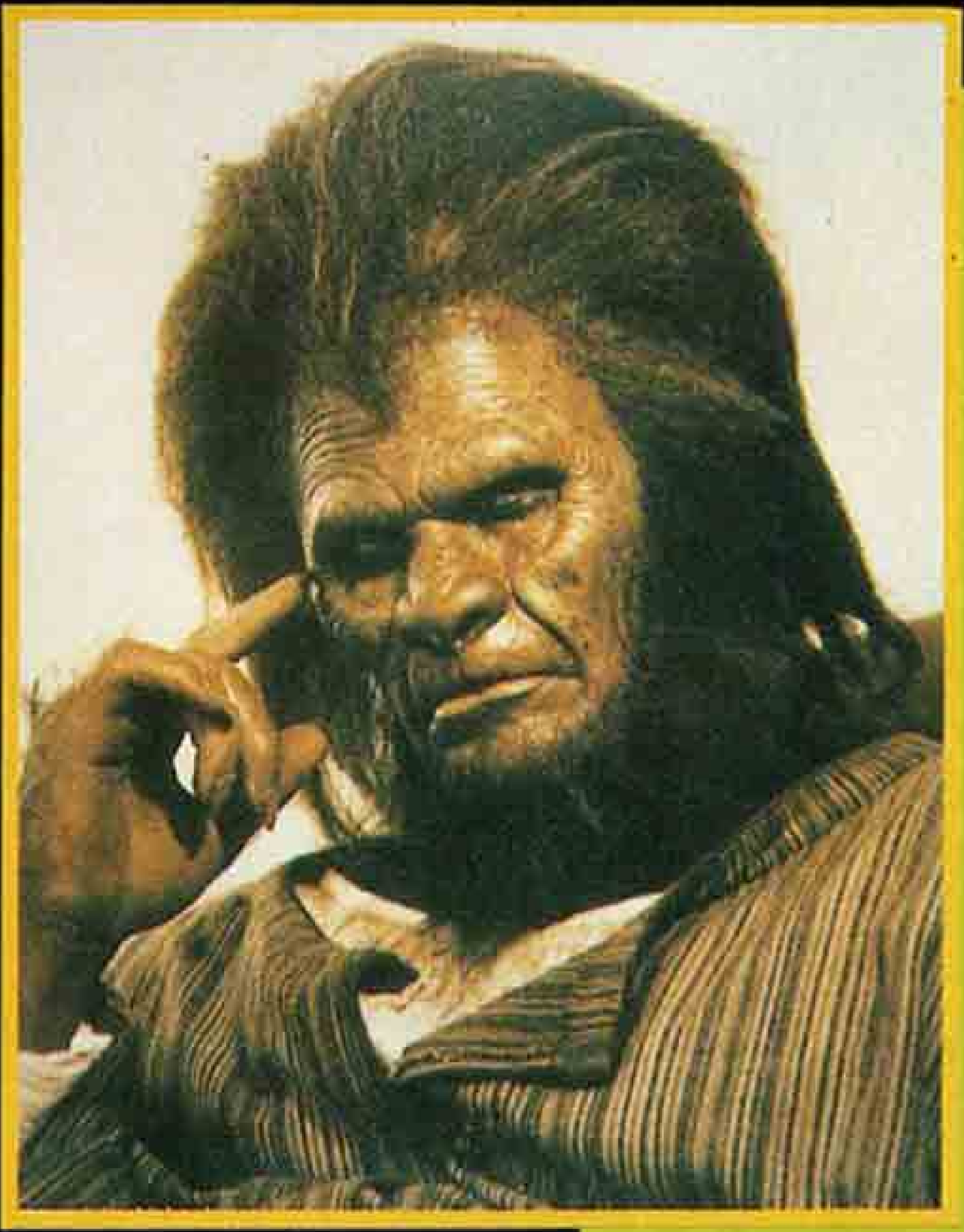

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Getting Started

By DOUG DREXLER

Why is makeup so damned fascinating? Today, in an age where we've seen everything, audiences love to be fooled more than ever. It's a tough room. The average moviegoer sees an optical effect for what it is a mile away, no matter how flawless. On the other hand, a flawless makeup can pass undetected, with nothing showing but its concept.

We're a jaded audience. We expect opticals and computer generation to be nothing short of incredible. Why this attitude? Because everyone is aware of the mindboggling technology required to create such wonders. It's easy to take the results for granted.

Makeup is different, in much the same way that a sidewalk portrait artist never fails to collect a crowd of amazed onlookers. It's the distinctly human element; the end result springs directly from a human being.

The artists in this magazine make me crazy! *What these guys can do with just a stick and some clay*! And the effectiveness of their work is no less impressive than that created by multimillion dollar computers, because makeup comes from the eye, the mind and the hand. And *that's* amazing!

If you're a film buff, what you've got here is a unique behind-the-scenes look-see at movie magic related by the people who live it. But if you're an aspiring makeup artist, and I suspect that you are...well then, heh, heh, what lies before you is a king's ransom in hard-won knowledge. But this is also a puzzle book. It will pump your brain and fire the engine of curiosity. That's the beauty of this magazine. It does not spell out every molecule and microbe. And that is as it should be. When Prometheus presented humankind with fire, it was not in the form of a gift-wrapped Zippo. The details we would work out on our own, and in doing so increase our deductive and reasoning abilities a thousandfold.

So you want to be a makeup artist? Well, here it is: *Be a makeup artist*. That's it, the big secret—*be a makeup artist*. Be one everyday, work at it every day, and revel in it.

To be successful at a thing, you must become that thing. And you must become that thing through the simple act of doing it. *The act is all.* Like the marksman archer who lets the arrow fly. To him, there is no target. There is only the act of archery. The bow, the arrow and the target are all the same.

People have a tendency to think things right into tomorrow. Start now. Pick up that brush, get out some clay and above all, don't let anyone say you can't, 'cause baby...*you can*!

EDITOR'S NOTE: John Caglione & Doug Drexler created makeup FX for *Manhunter, Year of the Dragon, My Demon Lover, Poltergeist III* and the upcoming character-makeup epic, *Dick Tracy*.

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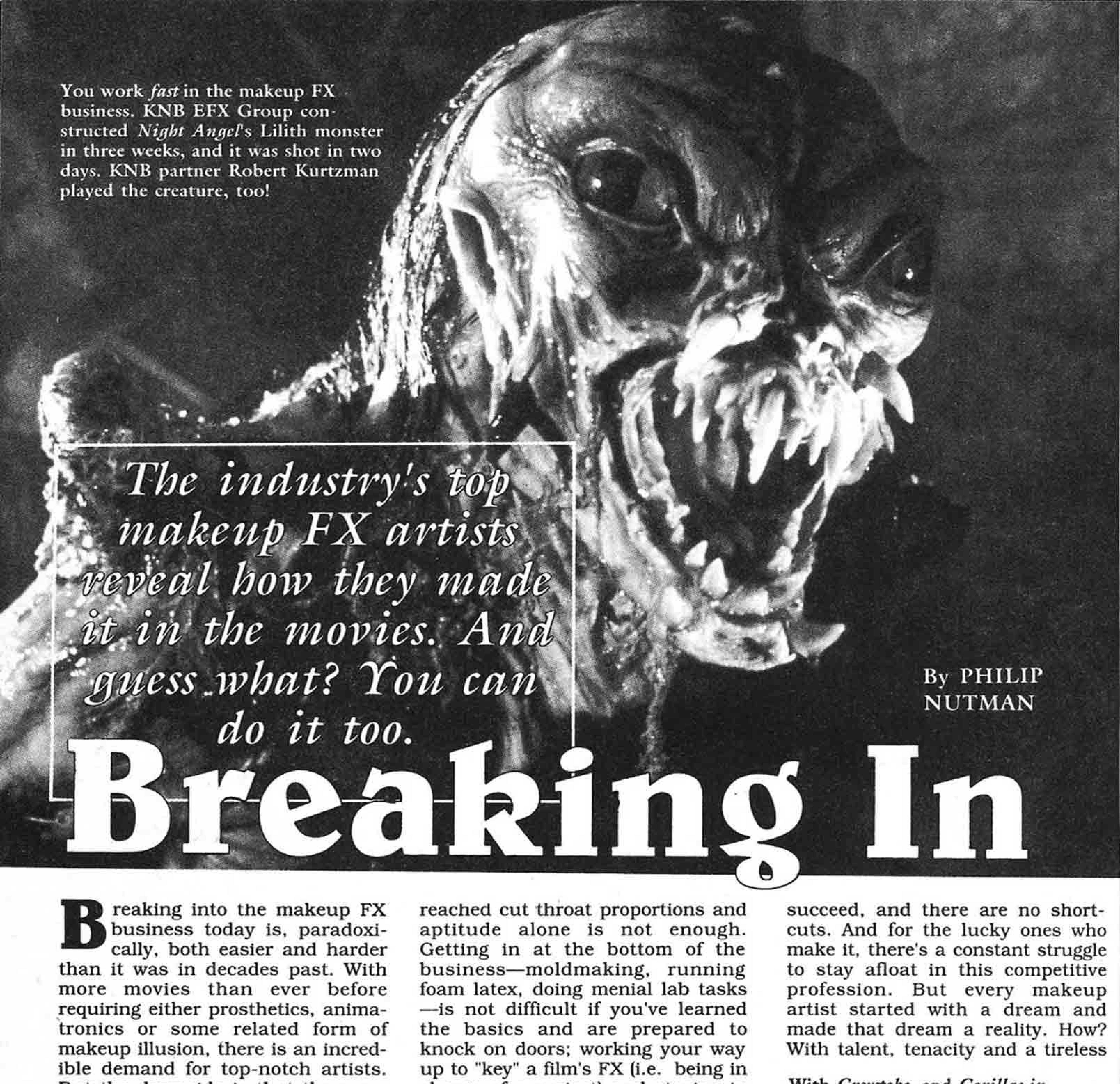


You work *fast* in the makeup FX business. KNB EFX Group constructed *Night Angel*'s Lilith monster in three weeks, and it was shot in two days. KNB partner Robert Kurtzman played the creature, too!

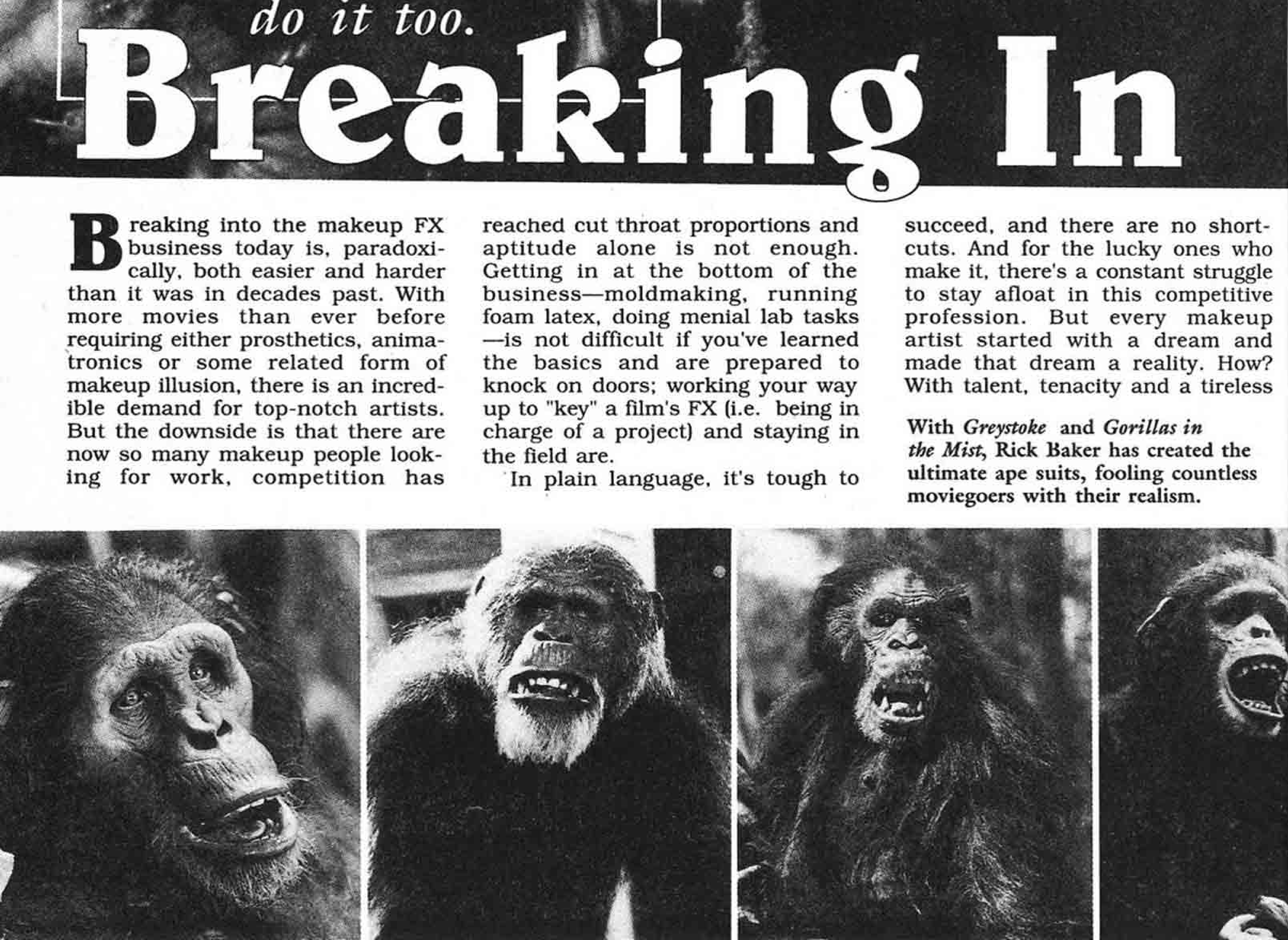
Breaking In

The industry's top makeup FX artists reveal how they made it in the movies. And guess what? You can do it too.

By PHILIP NUTMAN

Breaking into the makeup FX business today is, paradoxically, both easier and harder than it was in decades past. With more movies than ever before requiring either prosthetics, animatronics or some related form of makeup illusion, there is an incredible demand for top-notch artists. But the downside is that there are now so many makeup people looking for work, competition has reached cut throat proportions and aptitude alone is not enough. Getting in at the bottom of the business—moldmaking, running foam latex, doing menial lab tasks—is not difficult if you've learned the basics and are prepared to knock on doors; working your way up to "key" a film's FX (i.e. being in charge of a project) and staying in the field are.

In plain language, it's tough to succeed, and there are no shortcuts. And for the lucky ones who make it, there's a constant struggle to stay afloat in this competitive profession. But every makeup artist started with a dream and made that dream a reality. How? With talent, tenacity and a tireless



With *Greystoke* and *Gorillas in the Mist*, Rick Baker has created the ultimate ape suits, fooling countless moviegoers with their realism.

desire to succeed.

Many makeup FX pros found their path in life at an early age via the magic spell cast by a particular movie. For Tom Şavini, it was *Man of a Thousand Faces*, the biopic of Lon Chaney Sr., starring James Cagney. "I was 13 when I first saw the film," he recalls. "It struck something deep in me...I started talking about him all the time, and read everything about him I could get my hands on. I started spending a lot of time in front of the mirror, messing up my face."

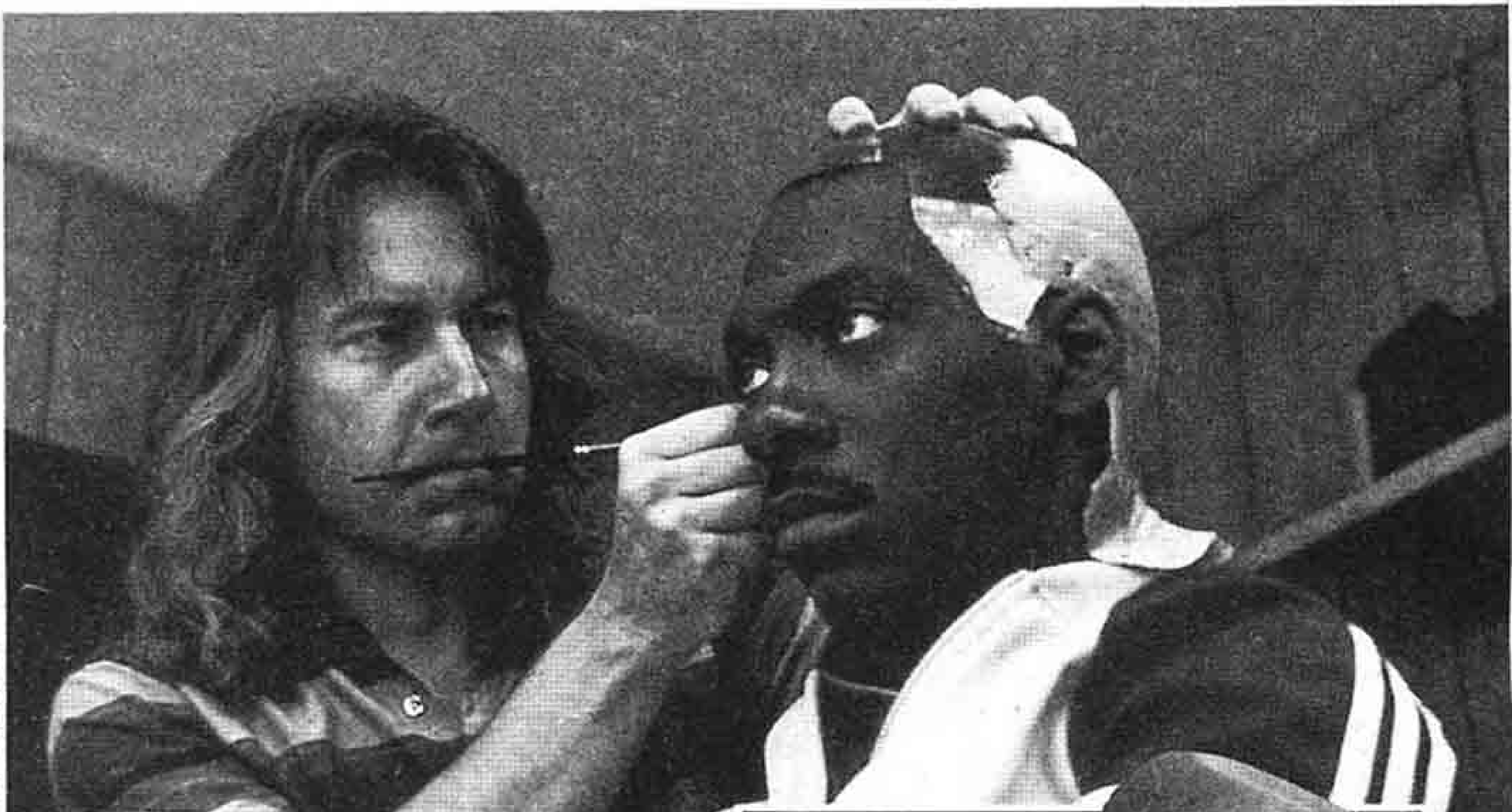
For Rob Bottin, the movie that changed his life was *The Wizard of Oz*. Craig (*Poltergeist*) Reardon points to Alexander Korda's *The Thief of Bagdad*. Mark Shostrom caught the bug from *The Bride of Frankenstein*.

Two other factors have had a nurturing effect on most movie makeup magicians: the horror movie magazines of the '60s (primarily Forrest J Ackerman's *Famous Monsters of Filmland*) and the pioneering work of Oscar-winner Dick Smith.

Mark Shostrom may have been transfixed by *The Bride of Frankenstein* at 9, but it was at age 11 that *Famous Monsters* started shaping his future career. "I really got into the magazine around the time *Planet of the Apes* came out," he remembers. "Then one afternoon, my Mom came home with a copy of [Richard] Corson's *Stage Makeup*, which she had checked out of the library. That turned me on to the fact that you actually *could* start doing some of this stuff on your own."

Shostrom spent the next few years concentrating on the basics of the craft, refining his ability to use materials like collodion, latex and cotton. Then, during his teenage years, *Dick Smith's Do-It-Yourself Monster Make-up Handbook*, published by the same company that produced *Famous Monsters*, entered his life and encouraged him to attempt more advanced techniques.

Photo: Copyright 1984 Warner Bros.



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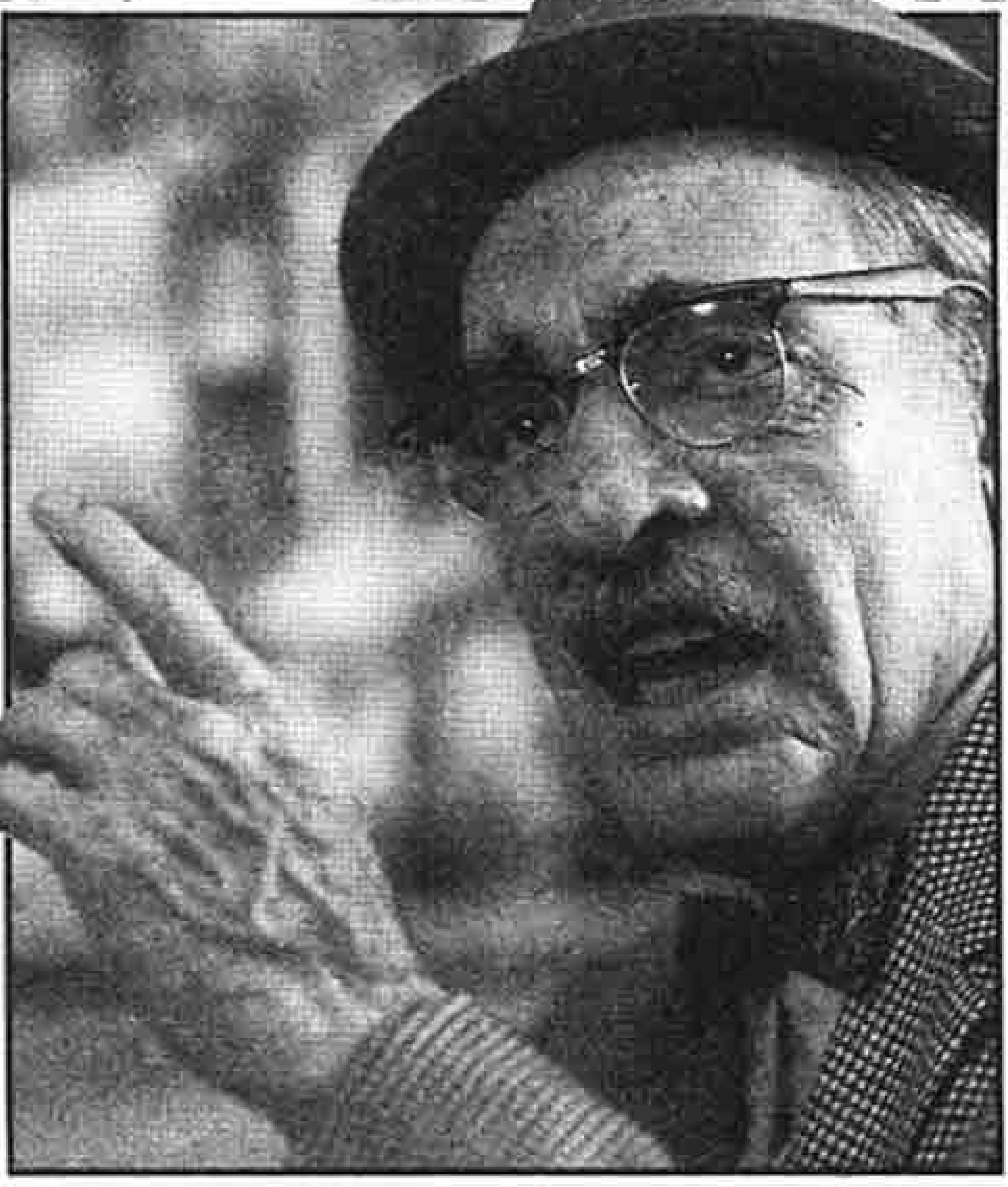


Baker won an Oscar nomination for transforming Eddie Murphy into an old white man and other character makeups for *Coming to America*.

Another artist who was influenced by both publications and a staple diet of creature features was Steve Johnson, whose skills have graced *The Abyss*, *Nightmare on Elm Street 4: The Dream Master* and Kevin Tenney's *Night of the Demons*. Johnson's biggest push came when he met Rick Baker at a fantasy convention in Houston, Texas. Although he had already spent years teaching himself how to do makeup and had compiled an impressive portfolio, the young talent was admittedly nervous approaching Baker. "But I showed him my portfolio, and he was *so nice*!" says Johnson. "He answered all the questions I had and was very encouraging, though he also tried to discourage me a bit, like he tries to discourage everybody. I think he feels obligated to do that."

Baker's discouragement was not the byproduct of ego or stardom; he wanted Johnson to understand that there was a large number of aspiring artists out there just like himself seeking a very limited number of jobs. Baker could see Johnson had talent, but did he have tenacity? Would he pay his dues? That's the first question to pass through the lips of any top makeup FX artist when interviewing a prospective employee. "But Rick gave me his number and address," Johnson recalls, "and he continued to be very helpful and encouraging through the mail. Much of my motivation came from a desire to impress Rick and get his reaction to my work."

Numerous other would-be artists have been similarly fueled by a desire to impress their heroes, but again, it's only those with the skills and drive who are able to plant their feet on the first rung of the ladder.

If someone were to construct a genealogical tree of the individuals that have shaped and refined the art of makeup, then Dick Smith's name would be at the top. Although the prewar generation had such craftsmen as Jack Pierce (who turned Boris Karloff into the Frankenstein Monster) and the Westmore family to influence them, Smith has been a source of inspiration more than any other person due to the groundbreaking nature of all his work.

"I had always admired Dick," admits Rick Baker, "and considered

David Miller, the man who originated Freddy's makeup in the first *Nightmare* movie, went on to create the baby Freddy puppet for *Nightmare 5*.

Photo: Michael Leshnov/Copyright 1989 New Line

Greg Cannom started out on low-budget films, but soon progressed to multimillion dollar studio productions like *The Lost Boys*.

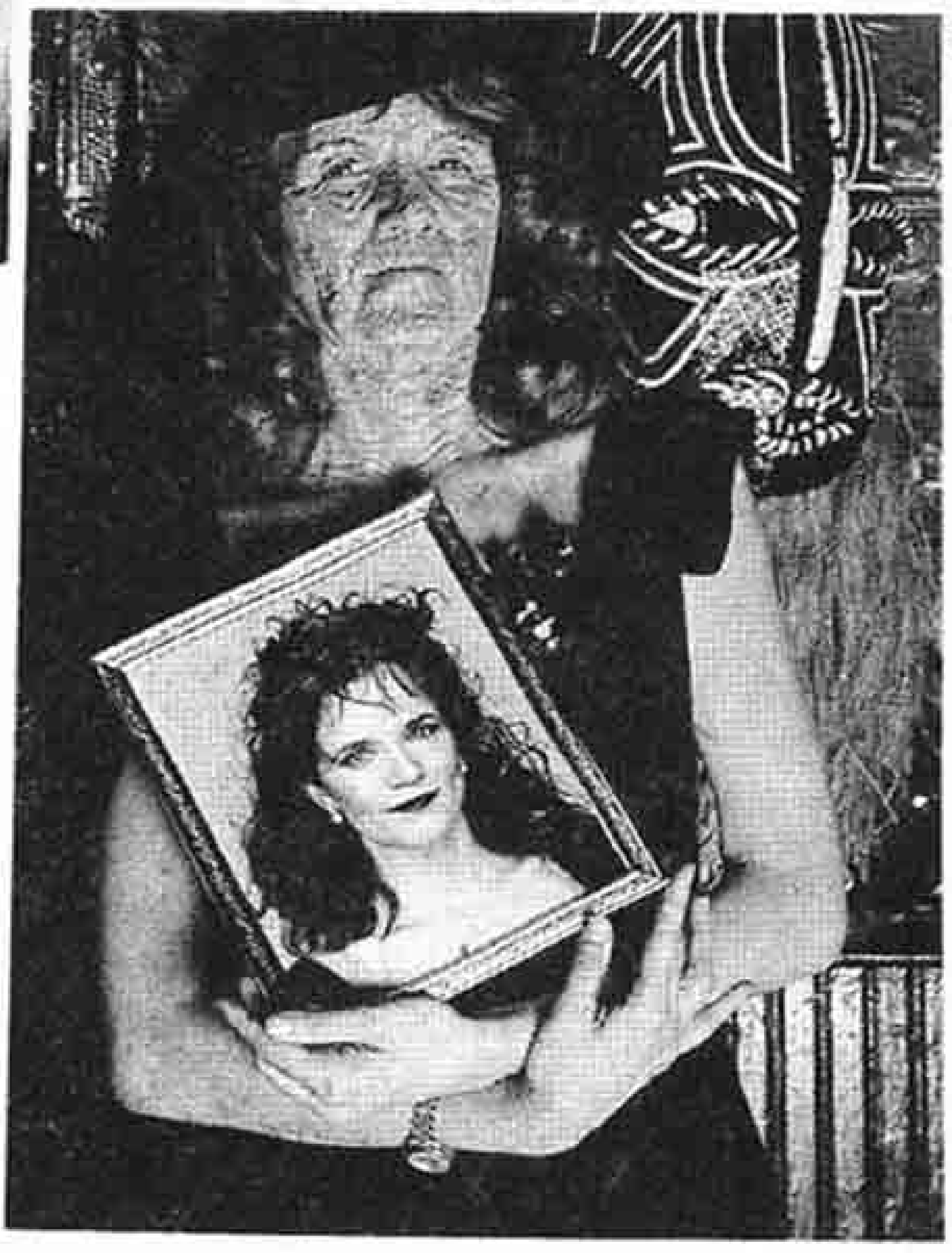


Photo: Sam Emerson/HBO

Kevin Yagher's 2 1/2-hour old-age makeup for *Tales from the Crypt's* "Only Sin Deep" episode boasted nine separate prosthetic pieces. Actress Lea Thompson holds her "before" photo.

Photo: Copyright 1987 Warner Bros.

Practice makes perfect. Not every makeup creation winds up on the silver screen—case in point: this Steve Johnson model—but ambitious personal projects certainly won't hurt your portfolio.

him to be the best. When I saw his stuff in *Famous Monsters*, it always looked better to me, and when I read the articles, it seemed to me he cared about the work in the way I did. He obviously had a real love for makeup."

Since age 10, Baker had been toiling away at his craft. He eventually landed a job with the stop-motion company Clokey Productions, sculpting for their show *Davey and Goliath* while still at school. When his parents decided to take a vacation in upstate New York, Baker took the opportunity to contact long-time New Yorker Dick Smith. Their get-together was the final turning point in Baker's nascent career; from that day on, he knew there was nothing else he wanted to do more. "After meeting Dick, my work improved 100 percent," Baker admits. It was also the start of a long lasting correspondence.

"I just cannot praise Dick enough; he's so responsible for my success," acknowledges Baker, "and, in a broader sense, for the success of this kind of makeup."

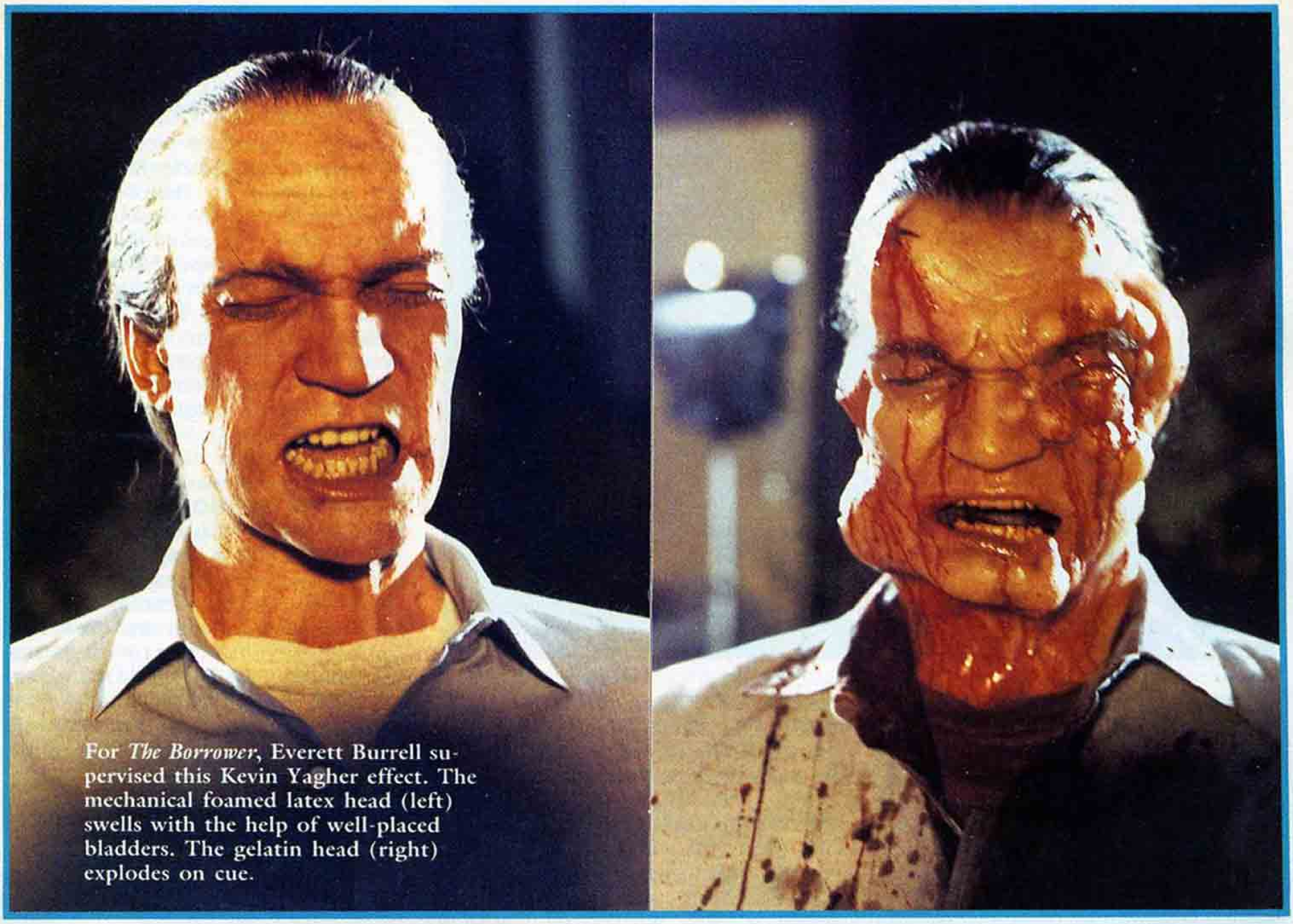
Craig Reardon was 14 when he first contacted Smith. Correspondence followed, as did a friendship with Baker. Then, moving down the makeup family tree, Baker inspired Rob Bottin and Greg (*The Lost Boys*) Cannom.

Rick Baker was already Rob Bottin's hero by the time Bottin turned 14, and the two met via one of those friend-of-a-friend social chains that can alter the course of a person's life. Bottin sent his idol a sketch of Lon Chaney Sr. that so impressed Baker he wanted to meet the young illustrator. "My life changed from the day I met Rick. He became a parent and older brother to me," Bottin candidly reveals. From this auspicious social contact, Bottin became one of Baker's assistants, performing lab work on projects both large and small, from *King Kong* to *Squirm*. Bottin then got his first taste of working independently on a film set during reshoots on *The Incredible Melting Man*.

Due to a low budget and rushed shooting schedule, *Melting Man*'s producers failed to utilize Baker's expertise to the full, and actor Alex Rebar's flesh dissolve was nowhere near as stunning as Baker had originally envisioned. The film wouldn't cut together and pickup shots were required, but Baker was up to his ears in aliens for the *Star Wars* cantina sequence. Enter Bottin, who quickly found himself alone on location, dumping Karo syrup on the actor's head.

Greg Cannom commenced his makeup career while attending Cypress College in Buena Park, California. He earned his wings in the drama department, where he applied makeup for the college's stage productions. "That's really where I learned prosthetics—doing it myself, trial and error—for the drama department." A few years later, Cannom contacted Baker and ended up laboring on *The Fury*, *The Incredible Melting Man* and *It Lives Again*. He then joined Rob Bottin on *The Howling*, for which Cannom created and applied most of the film's prosthetic and bladder FX.

Carl (*Return of Swamp Thing*) Fullerton is another artist who owes much of his good fortune to



For *The Borrower*, Everett Burrell supervised this Kevin Yagher effect. The mechanical foamed latex head (left) swells with the help of well-placed bladders. The gelatin head (right) explodes on cue.

Dick Smith. Fullerton grew up in a small Maryland community in the '50s where materials were scarce, let alone information on how to do basic makeup. But unlike most artists, who are self-taught, Fullerton received professional training at NBC as an apprentice during the early '70s. During his tenure, he honed his skills and worked on a variety of programs, including *The Tonight Show* and the first few years of *Saturday Night Live*.

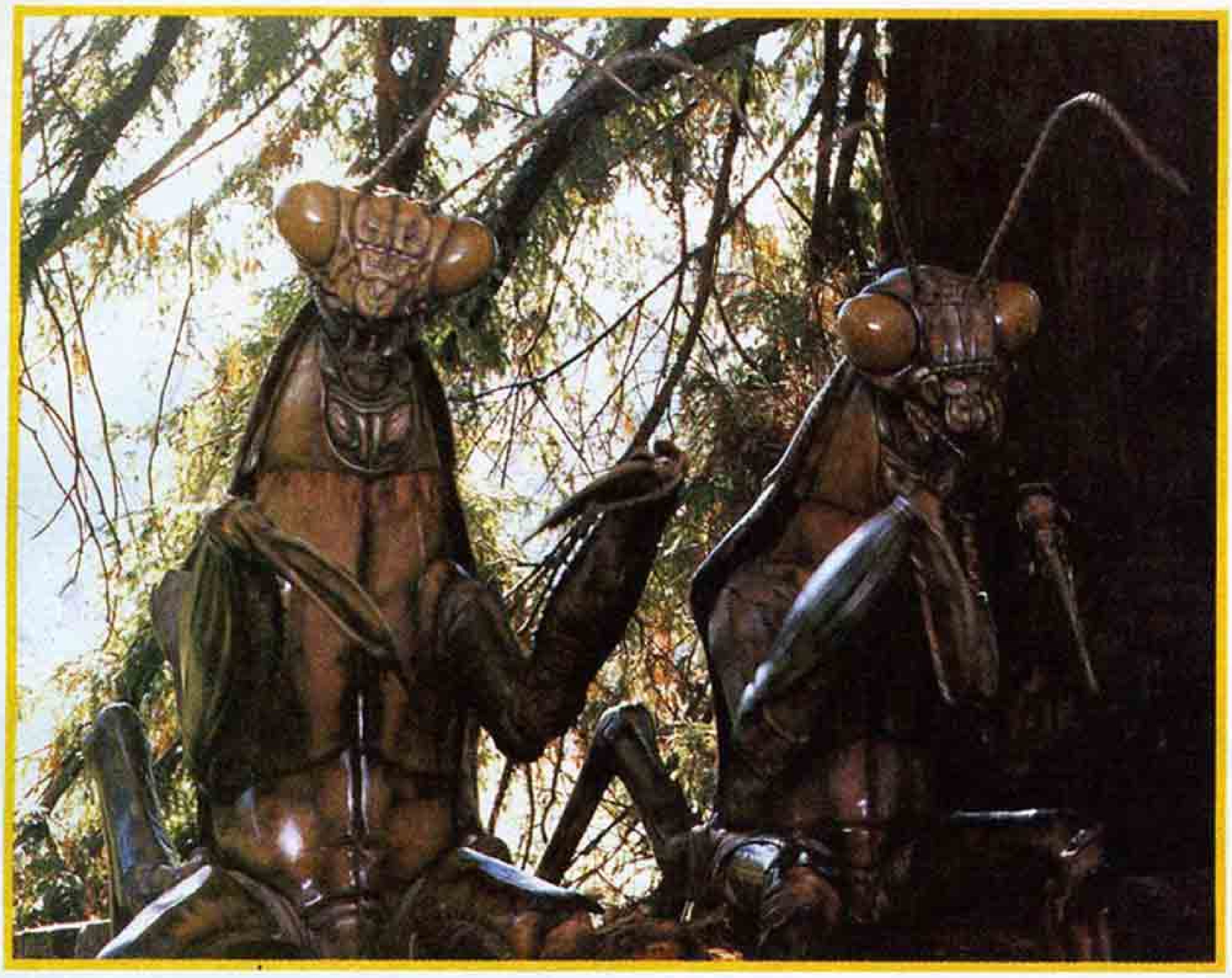
"I did the original Coneheads," Fullerton recalls. "Dan Aykroyd came up with the idea and gave me a couple of beautiful sketches...I only modified the Coneheads, giving them some more wrinkles and natural lines so the appliance would blend in better with the actors' foreheads."

NBC also provided Fullerton with the opportunity to meet Dick Smith, resulting in the usual letter writing. In addition to furnishing advice and freely sharing his secrets, Smith frequently recommends talent to other key makeup artists, a factor that led to Fullerton's assisting Stan Winston on *The Wiz*, the 1978 remake of *The Wizard of Oz*.

Stan Winston is almost, in makeup genealogical terms, a cousin to Dick Smith, being a product of the previous generation of artists. A University of Virginia Fine Arts major, Winston minored in Drama, and on graduating in 1968, headed to California to become an actor. "I was gonna be a star—somebody was going to discover me," he laughs, "but I couldn't find an agent." While searching for one, Winston applied straight makeup to earn a living, a skill he had mastered on himself while performing with the Virginia Players. His interest increasing, Winston contacted Bill Tuttle, the acclaimed Oscar-winning makeup artist of *Seven Faces of Doctor Lao* fame. Tuttle, who was then head of MGM's makeup department, subsequently directed Winston to the now-defunct Association of Motion Picture and Television Producers' makeup apprentice program. Winston applied and was chosen out of 200 applicants.

At this stage of his career, the biggest influence on Winston was Robert (*Splash*) Schiffer. An industry veteran, Schiffer was head of makeup at Walt Disney Productions, where Winston served all 6,000 hours of his apprenticeship. On leaving Disney, Winston worked with Del Armstrong on the 1972 TV-movie *Gargoyles*. He then graduated to transforming Cicely Tyson into a 110-year-old woman for *The Autobiography of Miss Jane Pittman*, on which he was assisted by Rick Baker. The Emmy award-winning old age makeup established Winston as one of the field's finest talents.

Learning basic straight-makeup techniques, sculpting and designing are the cornerstones of any FX-oriented artist's craft. Equally important is compiling a stirring portfolio that will encourage producers or established artists to hire the novice as a crew member. Without a strong portfolio, the fledgling makeup man is unlikely to find work. Of course, experience and contacts are essential keys to opening the door too. But not everyone is fortunate enough to find a job with Dick Smith, Rick Baker



For the upcoming *Meet the Applegates*, Kevin Yagher and his crew built elaborate insect suits that were worn by the actors themselves. Radio-control units directed head movement.

Photo: Copyright New World

or Rob Bottin. Mark Shostrom, for example, got his feet wet by doing shorts and student films, as have many others.

Though the pay was small, Shostrom had the foresight to see that today's student filmmaker may be tomorrow's star director. In fact, many of the contacts he made while gaining a foothold in the business paid off at later dates. In his early days, Shostrom filled out his resume with some real low-budget junk, including *The Mutilator* and *And to All a Goodnight*, an obscure splatter flick directed by *Last House on the Left* star David Hess. A job with Steve Neill on *Mutant* followed, which in turn led to an invitation from Rick Baker to be a lab assistant on *Videodrome*. "It wasn't a very creative position on his staff, but it was an opportunity to observe and learn, and it made a heck of a difference in how I look at my own work, which was actually very crude up to that point," Shostrom admits.

Toiling away in the horror genre's lowest-budgeted end may give the young artist a few credits, in addition to music video and TV-commercial duties, but as Shostrom indicates, it's not until the novice moves on to a bigger-budgeted project that there will be a noticeable progression in their work. One of the pitfalls of sweating it out on no-frills productions is that it is almost impossible to pull off very ambitious FX on limited funds. Seemingly, the only way to step up the ladder is to join a larger project in a lower-crew position.

Two artists whose persistence paid off, allowing them to rapidly rise through the ranks, are David Miller and Kevin Yagher. Both worked with Greg Cannom during their formative years and then went on to make their respective marks on Elm Street.

Miller, who created the original Freddy Krueger makeup and returned to the post of applying Robert Englund's appliances on *Nightmare on Elm Street 5: The Dream Child*, also read *Famous Monsters*. However, he cites *The Monster Times* as the publication that hooked him on creature creating. "One issue had a small article on Paul Blaisdell and how he did the aliens for *Invasion of the Saucer-Men*, and it gave some basic instructions about maskmaking," he remembers. From there, Miller became a keen makeup hobbyist, producing masks inspired by *Star Wars*. By the time he reached his early 20s, Miller was wading through stints on several features like *Swamp Thing* and *Beastmaster*, and eventually saddled up with Greg Cannom on *The Sword and the Sorcerer*.

Emboldened by his experience with Cannom, Miller aimed to work with other professionals he admired. So he consulted back issues of FANGORIA to see whose stuff struck a chord. He soon won employment with Craig Reardon. As an assistant to Reardon, Miller participated on the obscure *Jungle Heat* (a.k.a. *Dance of the Dwarfs*), and on *Dreamscape*, he supervised makeup on the radiation-scarred kids, among other FX. This in turn sealed his position as key special makeup FX man on Thom Eberhardt's entertaining *Night of the Comet. A Nightmare on Elm Street* followed.

Kevin Yagher is another artist whose career was directly influenced by FANGORIA. Yagher received his first press coverage in the magazine's pages when he came close to winning Fango #26's Halloween makeup contest. Yagher labored diligently at his craft and quickly graduated to assisting established FX figures. One of his earliest assignments, prior to his first Freddy stint on *Nightmare 2*, was assisting Greg Cannom on Ozzy Osbourne's "Bark at the Moon" video. The music clip featured the Oz transforming into a stylish

Cannom werewolf. Yagher created Osbourne s teeth and finger extensions. Shortly thereafter, the Ohio native joined Tom Savini's *Friday the 13th—The Final Chapter* FX team. Freddy's makeup eventually secured Yagher a place in the horror hall of fame.

Understand that not every person's ascent is as rapid as Yagher's. Don't expect to fly out to Hollywood and immediately join the ranks of the top 10 FX artists, no matter how outstanding your portfolio is or how many direct-to-video slasher movie gigs you can list on your resume. An established pro like Bottin or Baker can afford to hire a crew of 30 or more to cover numerous tasks on a *Gremlins II* while they stick with the design stuff, and that's where you should direct your efforts—beginner's crew positions. Practice, practice, practice. Then practice some more. And don't put all your eggs in one basket. It's best to have an occupation to fall back on during the slow months. Don't take for granted that the horror makeup FX boom will last forever; it might not, amigo.

Greg Nicotero, a member of KNB EFX Group, one of Hollywood's leading FX studios, offers the novice succinct advice. "Makeup is hard work, and you've really got to bust your butt."

KNB partner Robert Kurtzman agrees. "You should know that the first time you're working, you start at the bottom," he offers.

To reiterate, there are no easy ways in. "Getting in is one thing," Mark Shostrom cautions. "Staying in the business is another. That's when it really gets demanding."

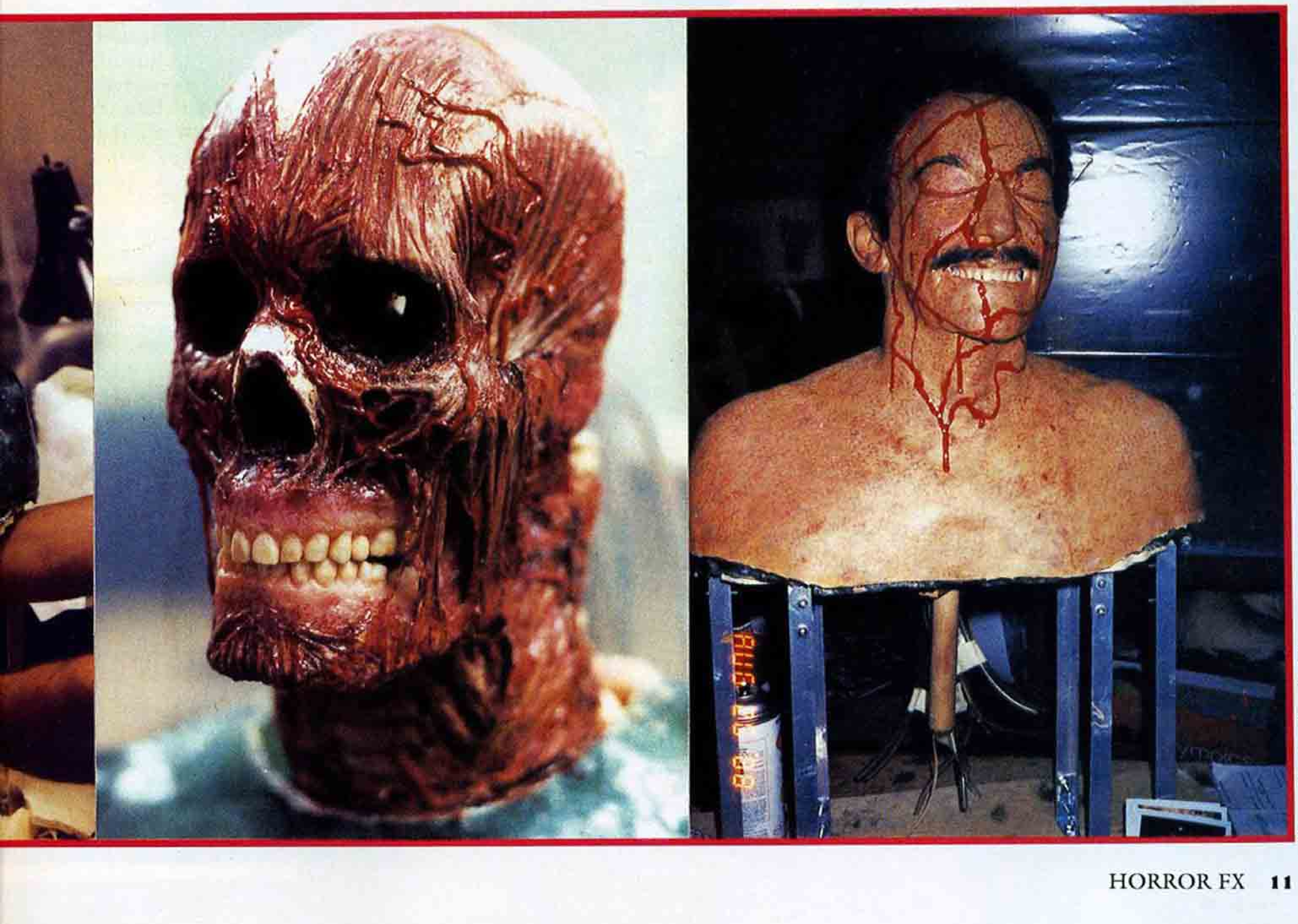
If you are considering a special makeup FX lifework or are already exploring your artistic possibilities, heed the words of Dick Smith. "My feeling is that a person shouldn't really try to get into makeup unless they are wild about it, a little crazy in fact," he advises. "I don't think it's worthwhile trying to get into this profession unless you have a passion for it, because the only way you're going to be really any good at it is if you do have that kind of passion. I could liken being a makeup artist to being a ballerina or a pianist. Those two things to me always typified professions where enormous dedication, self-discipline and sacrifice are necessary in order to succeed. I think of makeup in much the same way."

In order to help enthusiasts decide whether they should pursue a makeup calling, Smith lists several questions to determine the extent of the person's interest, the depth of their passion. These queries include: "How much time are you spending on makeup right now? Have you read all the books there are on makeup? How much makeup have you actually done? Have you taken Corson's book *Stage Makeup* and tried to reproduce those makeups on your own face or on your friends?"

"If you aren't working hard at doing makeup right now," Smith concludes, "you probably aren't cut out to be a makeup artist."

If you can answer those questions in the affirmative, if you have the abilities, diligence and an indefatigable longing to succeed, then you are well on your way to a highly rewarding and satisfying career. FX

Tom Savini continues to lead in the field of splatter FX. The following photos depict the understructure beneath a mechanical foam-latex head for a *Picking Up the Pieces* meltdown.

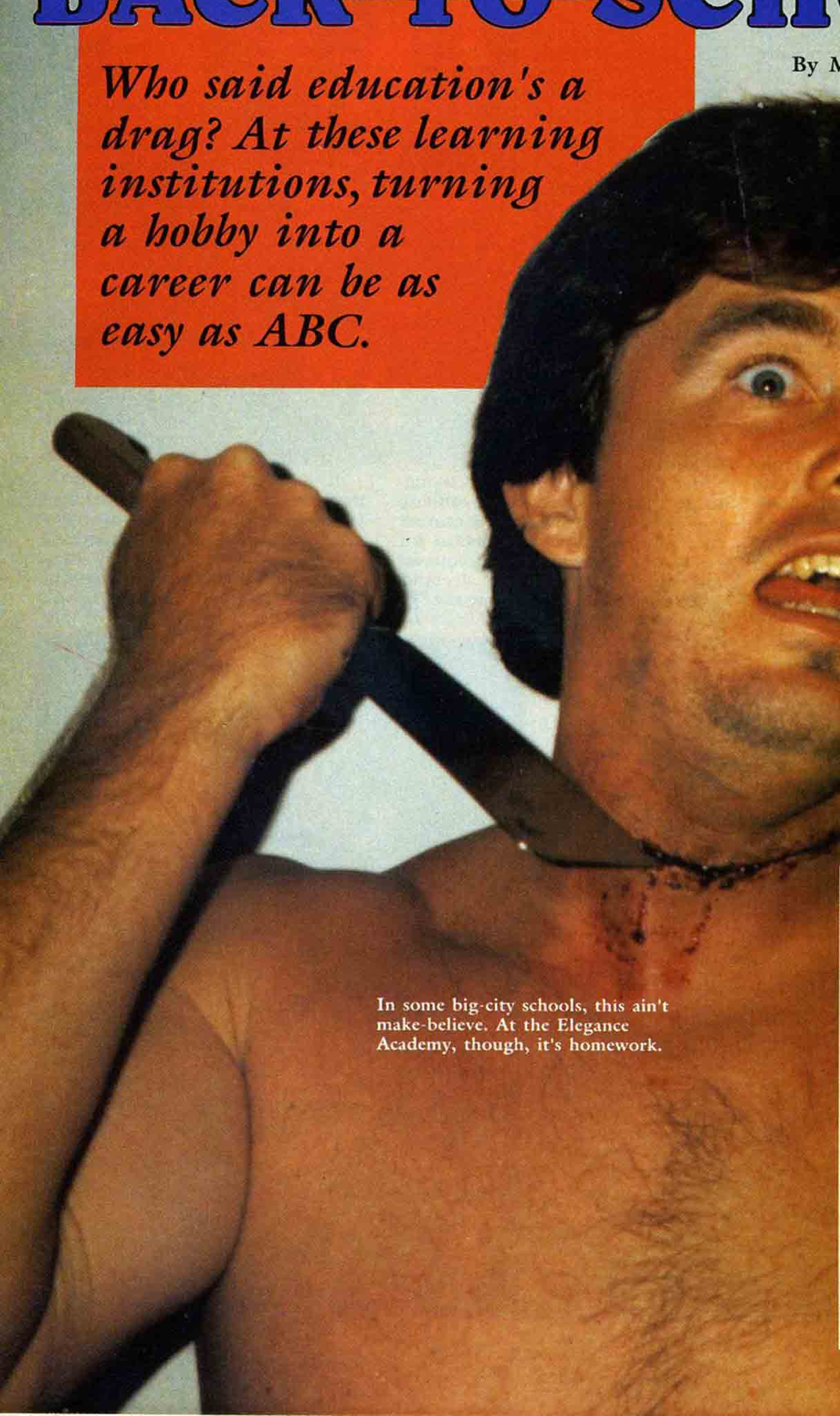


Photos: Courtesy Tom Savini

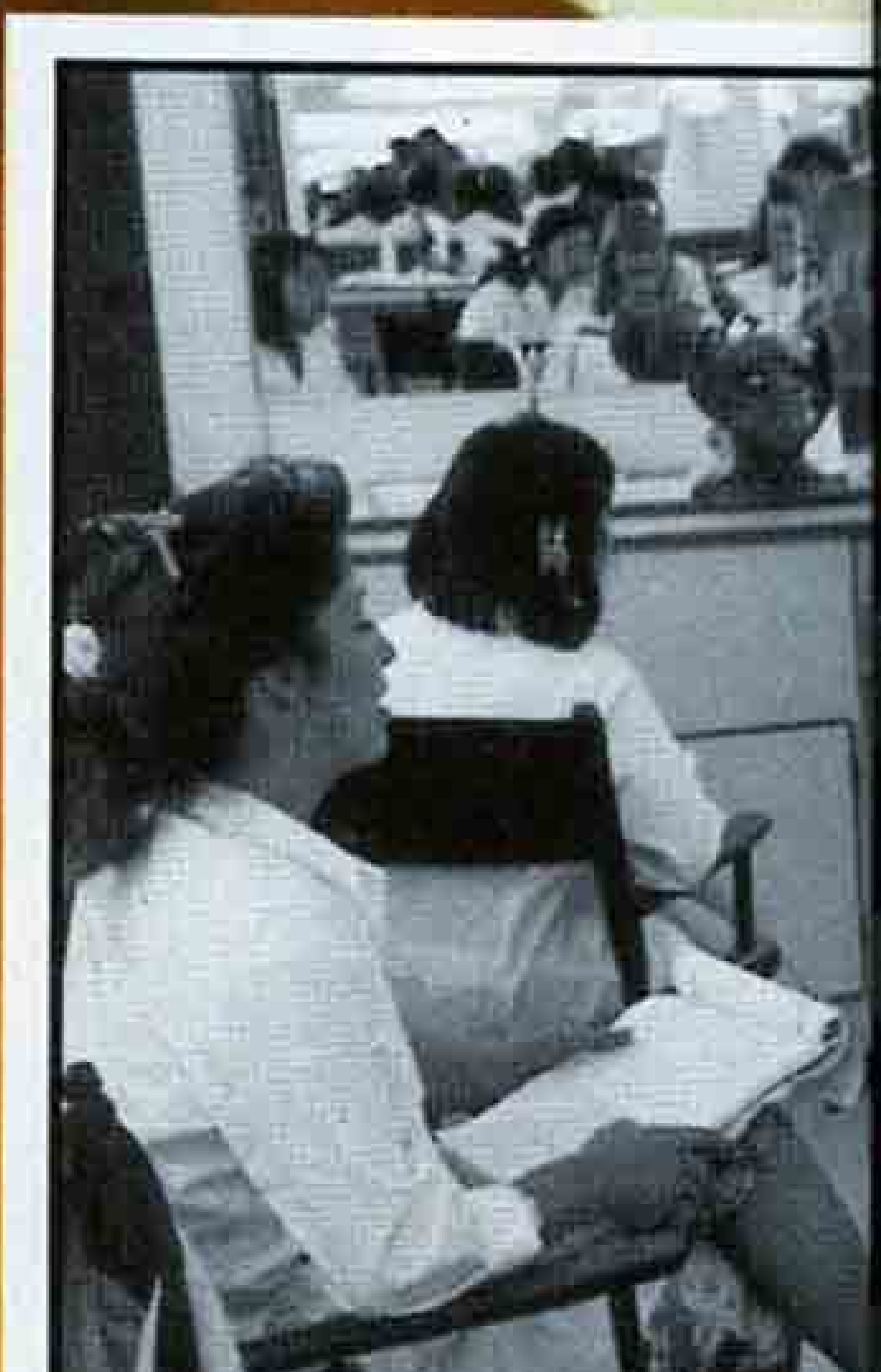
BACK TO SCHOOL

Who said education's a drag? At these learning institutions, turning a hobby into a career can be as easy as ABC.

By MICHAEL GINGOLD



In some big-city schools, this ain't make-believe. At the Elegance Academy, though, it's homework.



It's safe to say that the makeup field is bigger these days than it has ever been. Since the late 70s and early '80s, when Tom Savini's name became bigger than those of the directors he worked for, makeup—particularly makeup FX—has become one of the most visible industries in the movie business. Artists in the field are becoming celebrities of a sort, and recently it seems that makeup is one of the primary stepping stones to becoming a director. The result is that more and more people are trying to break into a field which has only a finite amount of jobs.

How does one gain the knowledge necessary to get into the makeup world? Well, if you're lucky, you might be close personal friends with an established artist who can show you the ropes. Barring that stroke of luck, you can go the self-taught route, learning from books and the newly-available videocassettes (see page 39) that instruct on the proper procedures. But for those who want an in-depth, hands-on education, there are a number of courses and schools now open to those who are serious about working in makeup.

Seriousness is the key to succeeding in the business, according to Namie Ojeil, whose Namie's Film and TV Beauty Supplies has just begun offering a makeup course. "People have to know that they really like it, and that it's really what they want to do with their lives," he says. "If it's just a hobby, they should stay out." Ojeil's course meets three times a week for three months, and covers all types of theatrical and makeup FX, including foam latex and mold work. (It should be noted here that none of the people interviewed for this article offer instruction in mechanical makeup FX or puppetry.) The course is taught by Ojeil himself, along with veteran artists Rod (*Tour of Duty*) Wilson and Jack (*North and South*) Petty. Once the classes are finished, Ojeil offers free practice time for his students.

No one falls asleep during Blasco's werewolf demonstration.

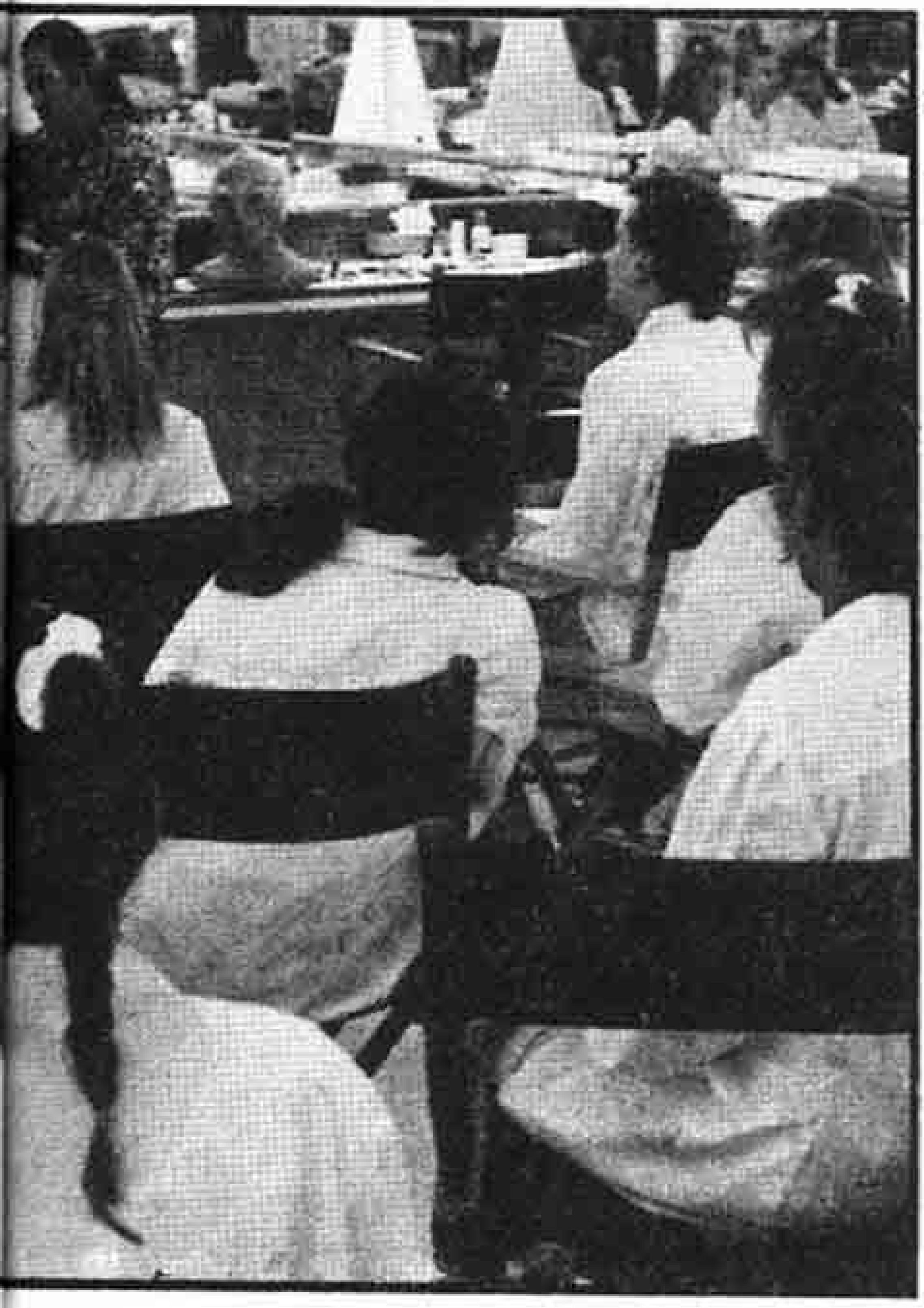


Photo: Courtesy Joe Blasco

Ojeil says he does not make connections for people who have taken his course, which costs $3,500 for the three months, and prefers that those who take it already have a year or two in the business. "I'm looking for people who have enough experience to know that it's what they want to do, and want to pursue it further," he maintains. "That's what this place is for."

Another California-based supplier currently offering courses is Maurice Stein of Cinema Secrets, a major supply arm to the makeup industry. "We carry all the raw materials and products," Stein says, and in addition to offering courses, he also has apprenticeships available. These last two years, and apprentices (who receive a salary) work and study during this time; applicants are handled on an individual basis and must be interviewed. The shorter courses are geared towards people who are working and can't take full-time classes; they meet several days a week for about six weeks, at $125 a day. "These classes are for people who can't take a lot of time off, but want to upgrade themselves," Stein notes. "We've filled a niche in that respect."

All of Stein's instructors have a minimum of eight years experience on studio productions; Stein himself is a veteran of a number of FX-heavy major films, including *M*A*S*H* and all five *Planet of the Apes* movies. Not only do Stein and his instructors critique students' work, but anyone who has taken classes can come back to practice for free and receive further evaluation. Stein also offers the following advice for those who would concentrate on the FX side of makeup: "Make the effects only a part of your repertoire, not the whole thing. The more variety you have, the more chance you'll have of working."

He also warns against schools that promise jobs in the field. "Any school that says that is only using that as hype. We tell you where to go, and the best formula for attaining work."

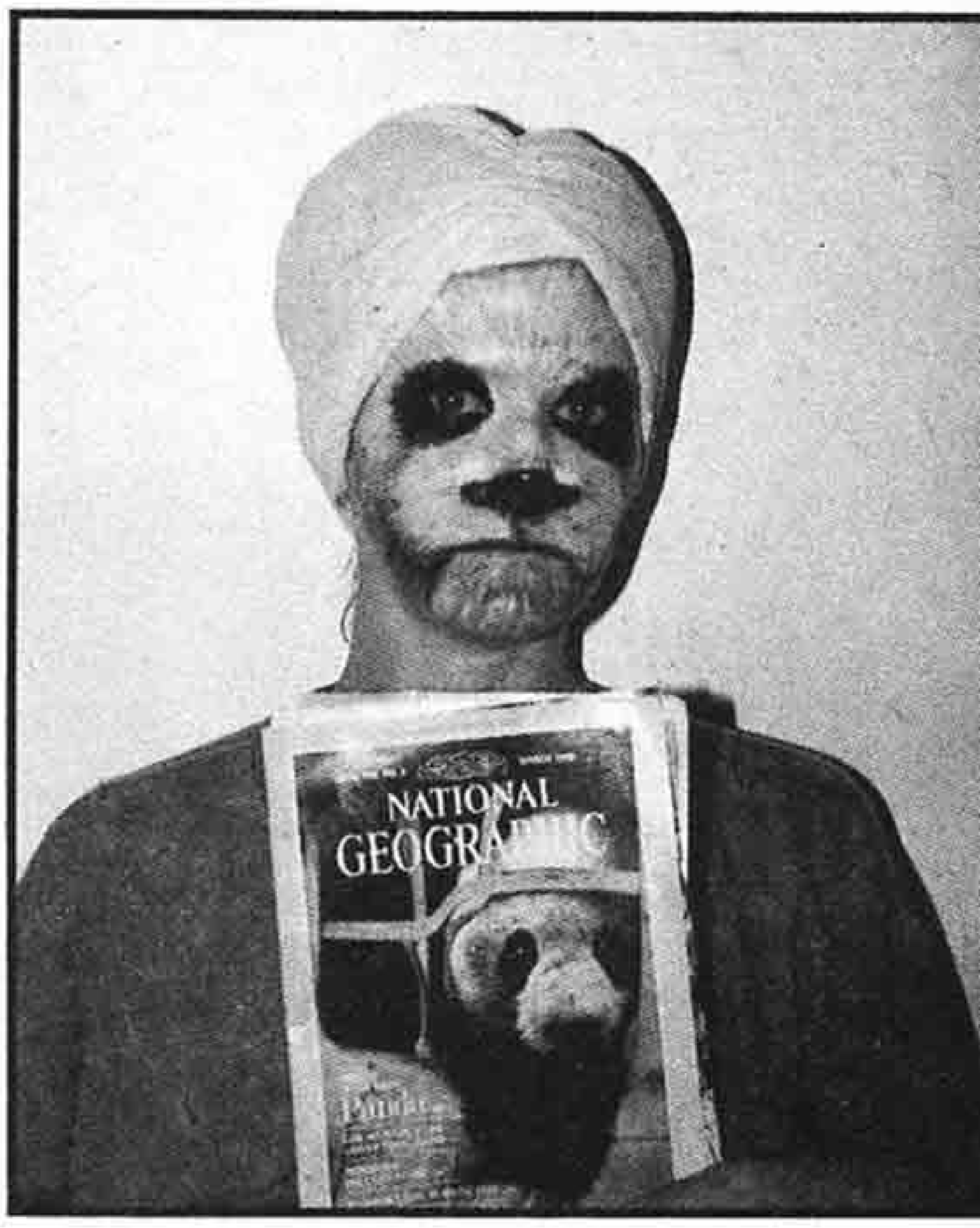


Photo: Courtesy Maurice Stein

One Stein class project had students making themselves up as members of the animal kingdom.

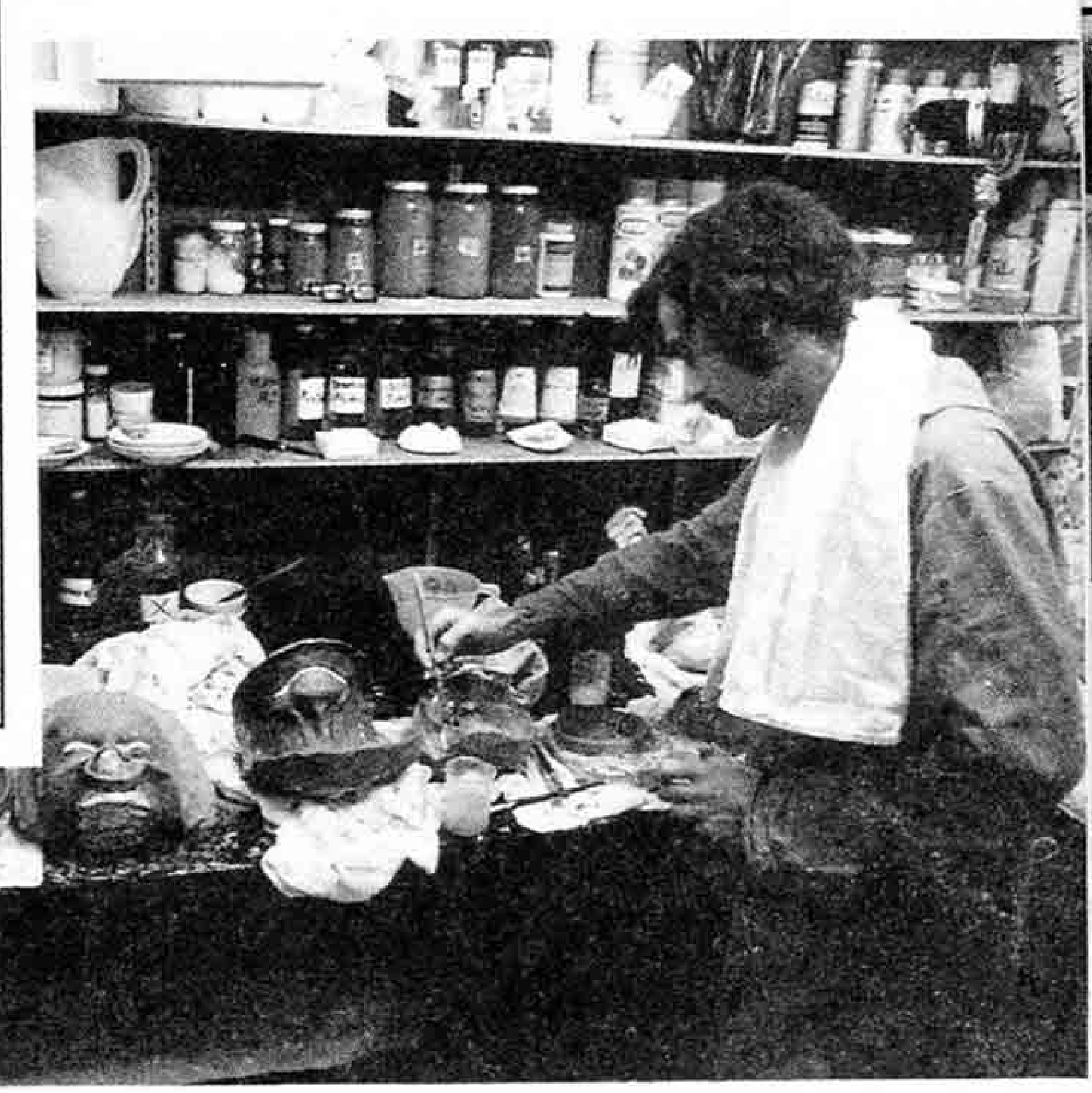
This sentiment is echoed by Bob Kelly, a New York artist who also offers a course. "No one who teaches makeup can guarantee you work," he insists. "If anyone tells you that, it's a bad school to go to. You have to make your own connections. All I do is teach you, and teach you well."

Kelly's course runs for a week of eight-hour days, at a cost of $500 with all supplies included. It covers all the basics, including wigs and beards, scars and bruises, baldcaps and age makeups. "It's a complete course," Kelly says. "Anything that's left afterwards is basically repetitious." No experience is necessary, and Kelly emphasizes that the class is all hands-on practice, with no videotapes involved. (He does, however, have several videotapes available for sale, including a horror makeup tape by John Caglione & Doug Drexler.) Assisting Kelly in the class are Lee Baygan, the head makeup artist at NBC, and freelancer Jay Perelman.

Kelly has worked on many major films in the past, including *On the Waterfront* and *12 Angry Men*, and now devotes his time to manufacturing wigs and teaching. He says there's only one key to success in the makeup business: "Once you've learned it, practice, practice, practice. That's how you get to do it."

Hey, we'd take these lessons over algebra any day.

Photo: Courtesy Elegance International



Makeup FX veteran Joe Blasco passes on his expertise at his very own school.

Instructor Maurice Stein keeps the door open to his students even after graduation.

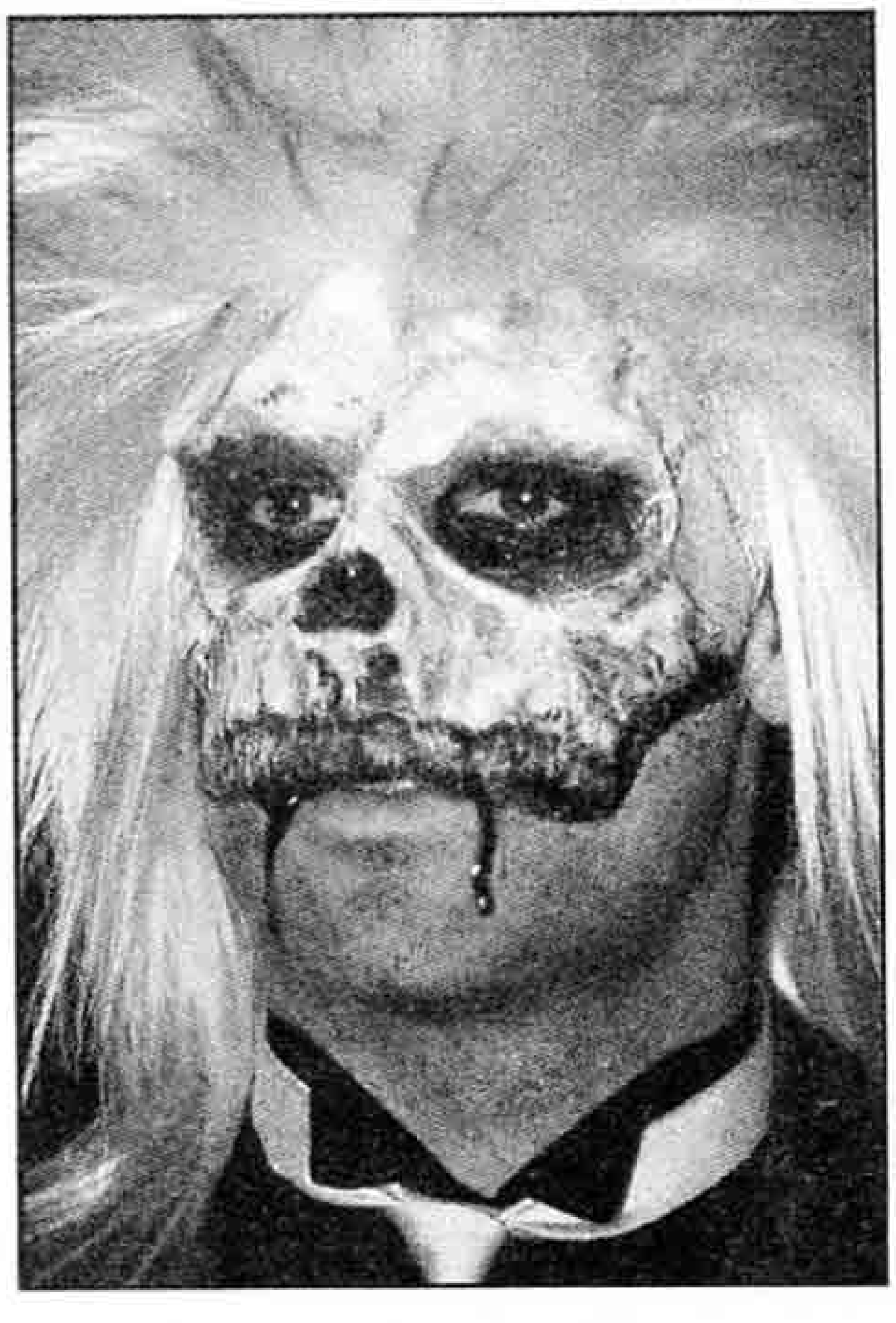


Photo: Courtesy Maurice Stein

Perhaps one of the most celebrated makeup artists currently teaching a course is Vincent J-R Kehoe, whose book *The Technique of the Professional Makeup Artist* is widely considered the Bible of the industry. Kehoe has been teaching his professional makeup seminar for 37 years, and though he's now based in California, his teaching began in New York. A member of the examination committee of the New York makeup artist's union, he started the course to help artists prepare for the exam. "Most of the union examinations include about 80 percent character work and about 20 percent straight makeup work. More people fail character work, so that's what I emphasize." Kehoe's course, which runs for a week of five four-hour days and costs $500, also covers casting and molding; he says that some experience is helpful.

Kehoe is the sole teacher of the course, and like Kelly's, it involves all hands-on work, though Kehoe does have instructional tapes that can be viewed by appointment. Despite the class' original inspiration, Kehoe does not offer aid in getting into the makeup union, and like the other teachers, says that the course is only for those who are serious about makeup as a career. He also emphasizes the importance of the right teacher. "Do your homework on the people you want to study with," he suggests. "Some good artists are not good teachers. And study with a professional, not someone who doesn't work." Kehoe's own credits include numerous TV shows and films such as *Charley*.

There are several other individuals offering special makeup courses; New York's Bert Roth even offers a week-long course specializing in horror makeup (including burns, false eyes and faces and the ever-popular fake blood). But makeup education can also be found at many schools across the country. Theater departments at most colleges have makeup classes, occasionally taught by veterans of the field; Tom Savini has seminars at New York's School of Visual Arts, while William Tuttle holds classes at the University of Southern California.

Two colleges offer more extensive makeup education. California State University at Long Beach offers extensive courses in makeup and prosthetics, and students can combine makeup with another artistic emphasis for BA, MA or MFA degrees. The school also has summer seminars in prosthetics available. The College-Conservatory of Music at the University of Cincinnati requires makeup courses for its theater students, and offers a BA with an emphasis on makeup that requires a number of art courses. The school also recently began offering an MFA in makeup as well.

Then there are the schools that specialize in makeup education. One is Hollywood's Institute of Studio Makeup, which offers classes in theater, TV and film makeup as well as prosthetics. Students, who are required to have a high school diploma, must either be interviewed or pass an aptitude test before being accepted.

The Institute's president, Damon Charles, taught for a number of years at the Elegance Academy of Professional Makeup, also located in California. This school offers a series of five courses—beauty, theater, TV and film, and prosthetic makeup, and a fashion photography course—which last a year and three months. (The school is also starting an accelerated course which lasts only six months.) Beyond these, Elegance offers three elective classes. The entire course is $7,000, the electives are $3,000, and the TV and film

Classmates of Bob Kelly find out who the real Bob Kelly is.

makeup course alone, which lasts four months, is $2,000. This course, however, requires either the taking of the prerequisite beauty makeup course or the passing of a qualifying exam. Students need to supply their own materials.

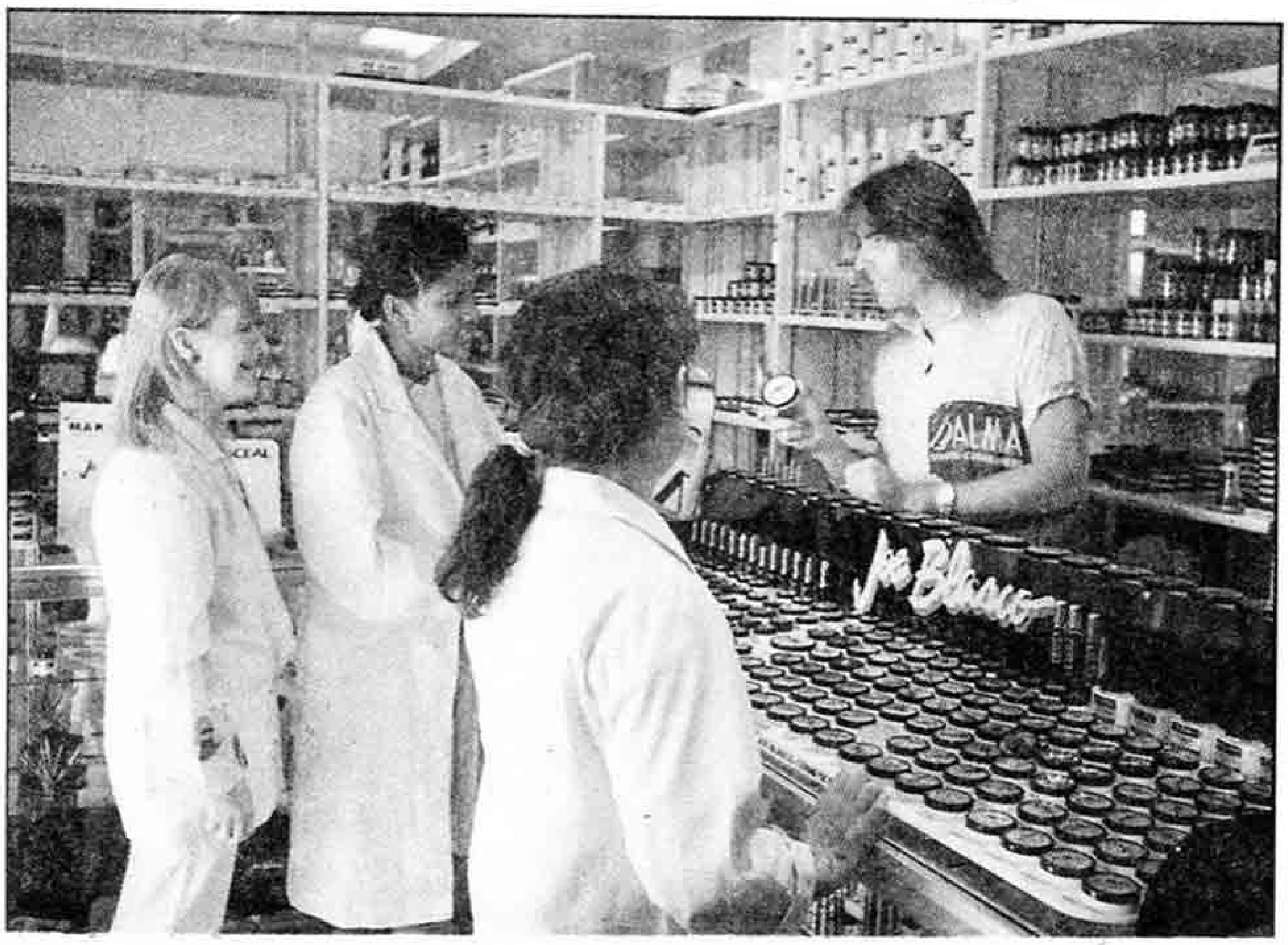
Elegance is the only makeup school accredited by the National Association of Technical Schools, and it offers loans and grants for those who qualify. There is also a placement department that helps students find work; recent films that have employed Elegance graduates include *Star Trek V: The Final Frontier* and *Friday the 13th, Part VII*.

Finally, there's the Joe Blasco Makeup Center, again in Hollywood. Blasco, a veteran of such films as *Ilsa—She Wolf of the SS* and *They Came from Within*, began the school 11 years ago, and it offers an intensive 10-week training program. "It encompasses everything and anything being done today in makeup," says Franz von Mock, the school's director. Character makeups, prosthetics and monsters are covered. The course runs five full days a week for a total of 300 hours, at a cost of $5,500; an evening course, which works at a faster pace and runs 230 hours, costs $4,500. Students are required to provide their own tools, running a further $670.

The Blasco Center has a rotating in-house staff, and also brings in people from the industry to teach. Blasco himself supervises and gives lectures. The Center offers a number of benefits for students: housing is provided, visas are supplied for the many foreign students who enroll, and the Center makes up portfolios and videocassettes showing off the students' work. Graduates also benefit from the many independent and cable TV producers who regularly approach the school looking for artists.

The Center is very selective, and potential students must either come in for an interview or submit an extensive application. And like all the others, von Mock emphasizes the importance of a potential student's drive. "People should self-examine themselves before applying," he says. "It takes a good personality, besides having extraordinary talent, to be successful out there."

Blasco School's Dan Read helps students with special makeup purchases.



Makeup Schools & Instructors Directory

CALIFORNIA

JOE BLASCO MAKEUP CENTER INC.
1420 North Beachwood Drive
Hollywood, CA 90028
(213) 467-4949

THEATER ARTS DEPARTMENT CALIFORNIA STATE UNIVERSITY
Long Beach, CA 90840

ELEGANCE INTERNATIONAL INC. ACADEMY OF PROFESSIONAL MAKEUP
3912 Wilshire Boulevard
Los Angeles, CA 90010
(213) 385-4026

THE INSTITUTE OF STUDIO MAKEUP LTD.
3497 Cahuenga Boulevard West
Hollywood, CA 90068
(213) 850-6661

VINCENT J-R KEHOE
PO Box 850
Somis, CA 93066
(805) 388-1136

NAMIE OJEIL NAMIE'S FILM AND TV BEAUTY SUPPLY
12801 Victory Boulevard
North Hollywood, CA 91606
(818) 736-7072

MAURICE STEIN CINEMA SECRETS
4400 Riverside Drive
Burbank, CA 91505
(818) 846-0579

OHIO

DRAMA DEPARTMENT COLLEGE-CONSERVATORY OF MUSIC UNIVERSITY OF CINCINNATI
Cincinnati, OH 45221
(513) 475-5463

PENNSYLVANIA

ADMISSIONS INDUSTRIAL DESIGN TECHNOLOGY THE ART INSTITUTE OF PITTSBURGH
526 Penn Avenue
Pittsburgh, PA 15222
(800) 245-0660

NEW YORK

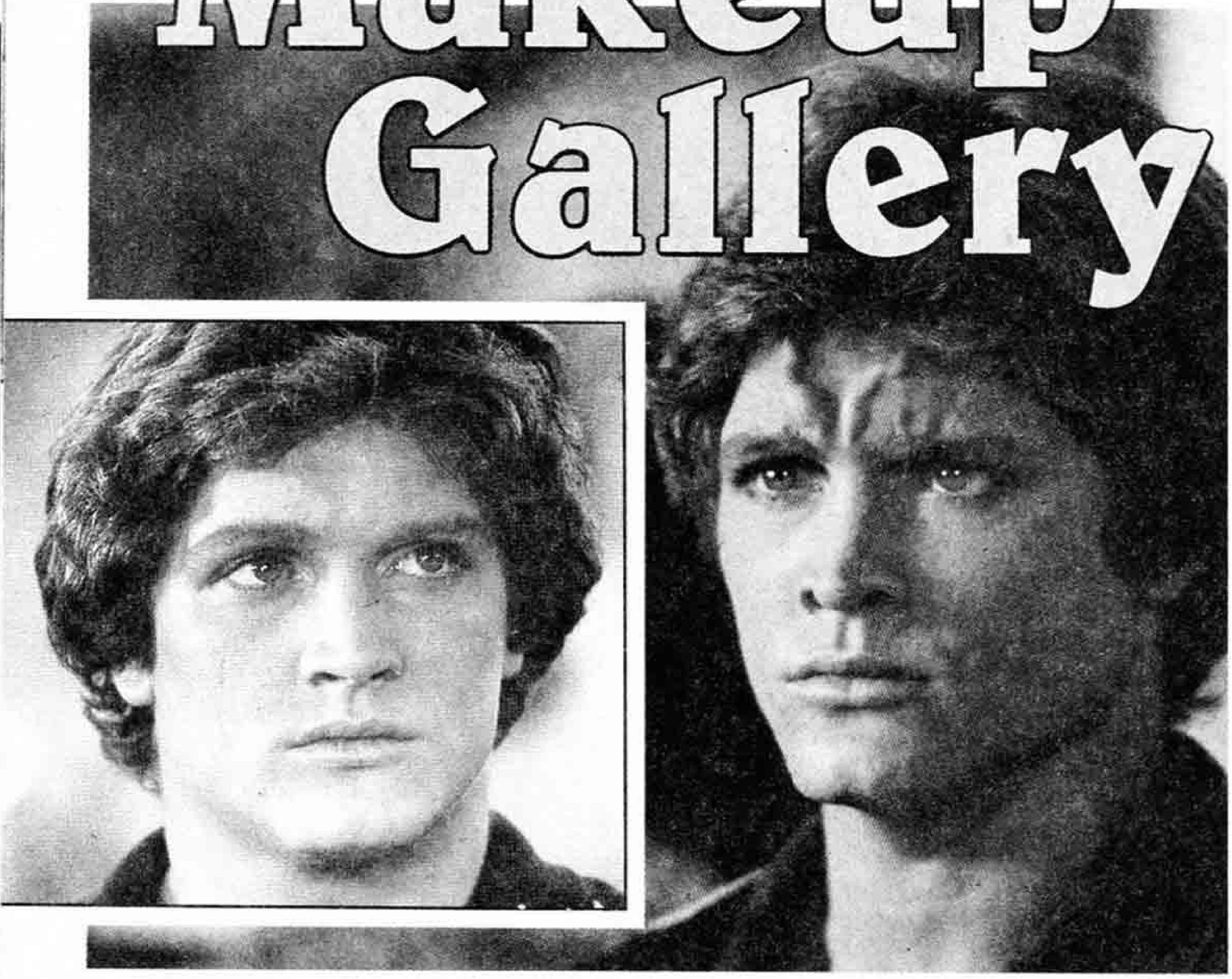
BOB KELLY
151 West 46th Street, 9th floor
New York, NY 10036
(212) 819-0030

BERT ROTH
322 West 57th Street
New York, NY 10019
(212) 582-2687

WASHINGTON

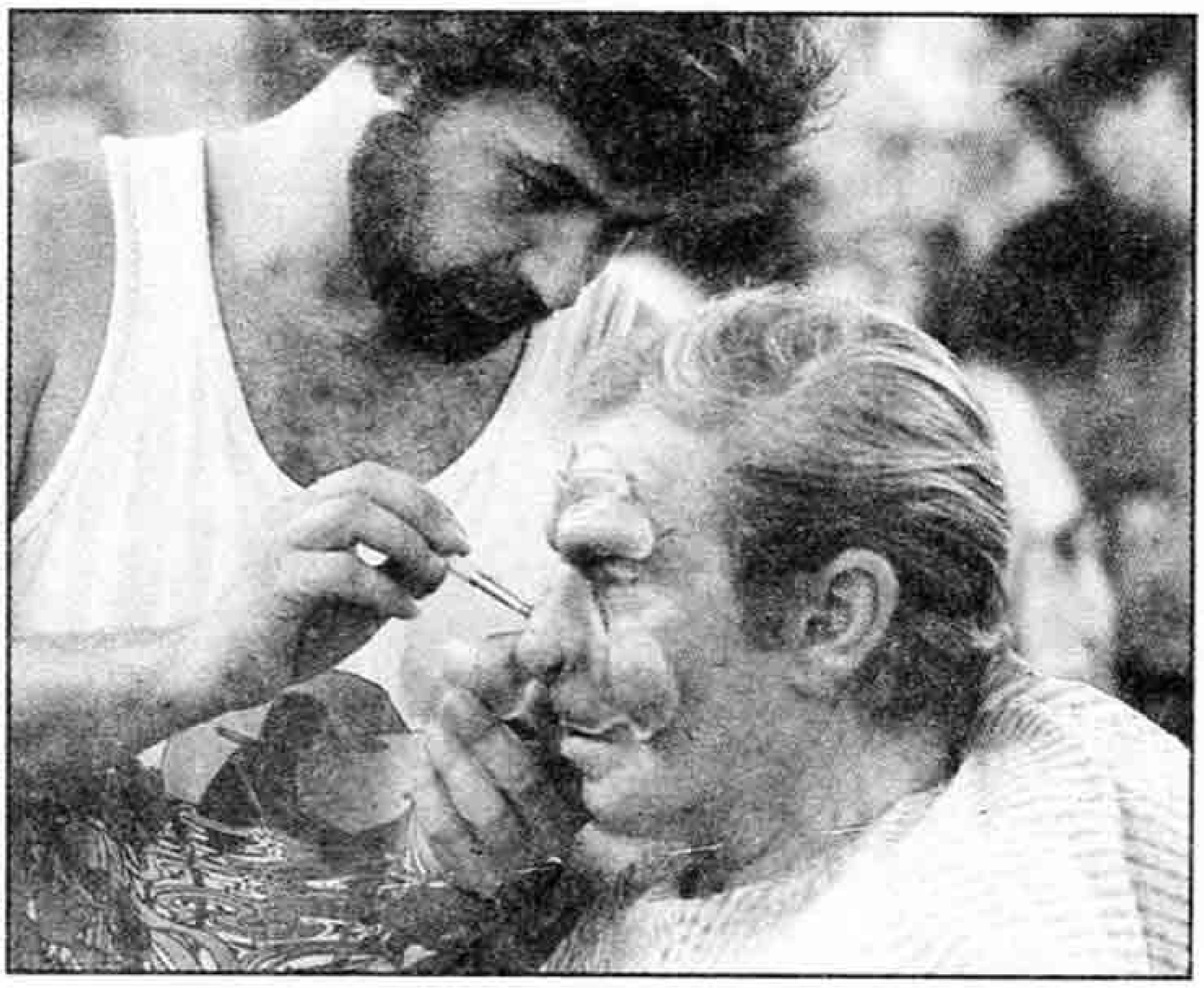
ADMISSIONS INDUSTRIAL DESIGN TECHNOLOGY
2323 Elliott Avenue
Seattle, WA 98121
(800) 345-0987

Makeup Gallery

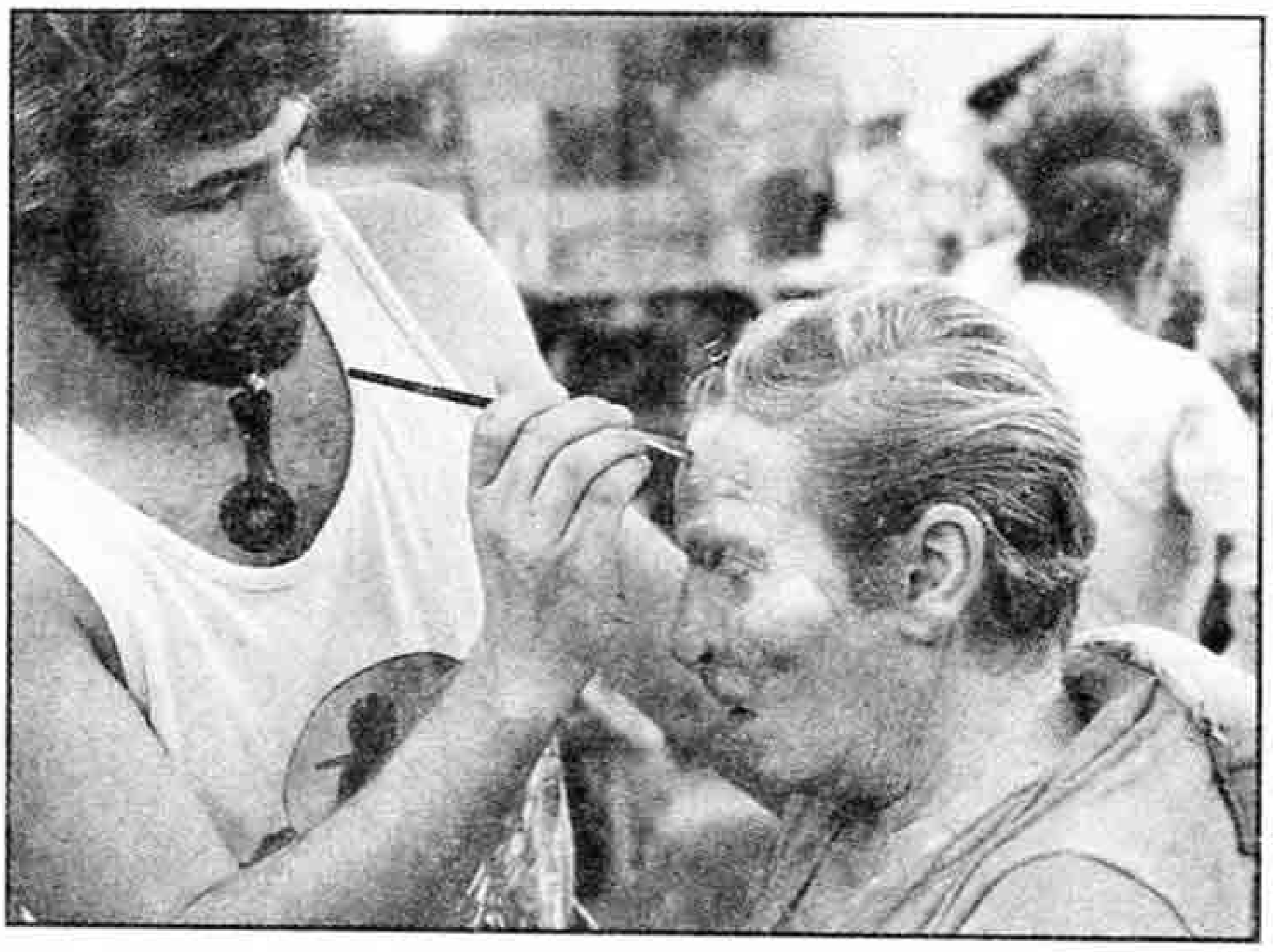


For *The Fury*, Dick Smith was asked to create "throbbing veins" on the forehead of actor Andrew Stevens, who portrays Robin, a young man possessed with psychic powers. Smith sculpted a very special prosthetic appliance for the actor's forehead. Inside the appliance were two hollow veinlike tubes that were connected to external flexible plastic tubing that could be run invisibly through the actor's hair and down through his shirt. By blowing into the tubes, an off-camera technician could make the "veins" appear to "throb" realistically. This principle can be used to create any number of startling makeup FX that call for eerie motion under an actor's skin.

The arrival of *Planet of the Apes* in 1968 marked the moment when most filmgoers first recognized the limitless potential of makeup FX. The amazingly mobile facial prosthetics created by John Chambers won universal acclaim and a special Academy Award trophy. Chambers and associate Dan Striepeke later joined forces to supervise the intricate Humanimal makeups for American International's production of *The Island of Dr. Moreau*. The following photographs reveal the step-by-step application required to transform actor Richard Basehart into the 1977 film's "Sayer of the Law." *The Island of Dr. Moreau* enlisted the services of 12 makeup artists and three hairdressers working full time on location. The Humanimals required about 3 1/2 hours in makeup everyday before shooting could begin.

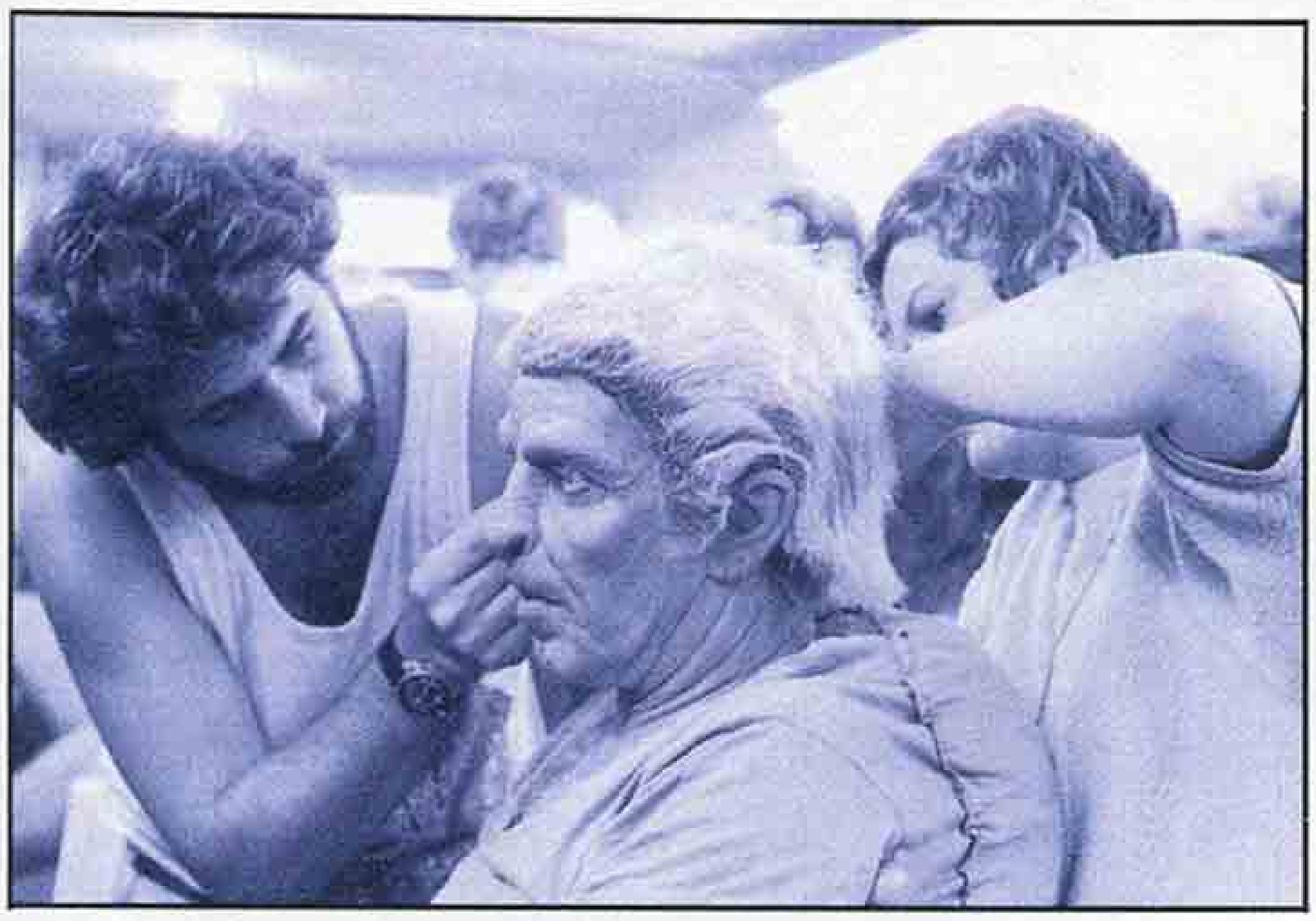


A makeup artist applies a foamed latex appliance to Basehart with spirit gum.



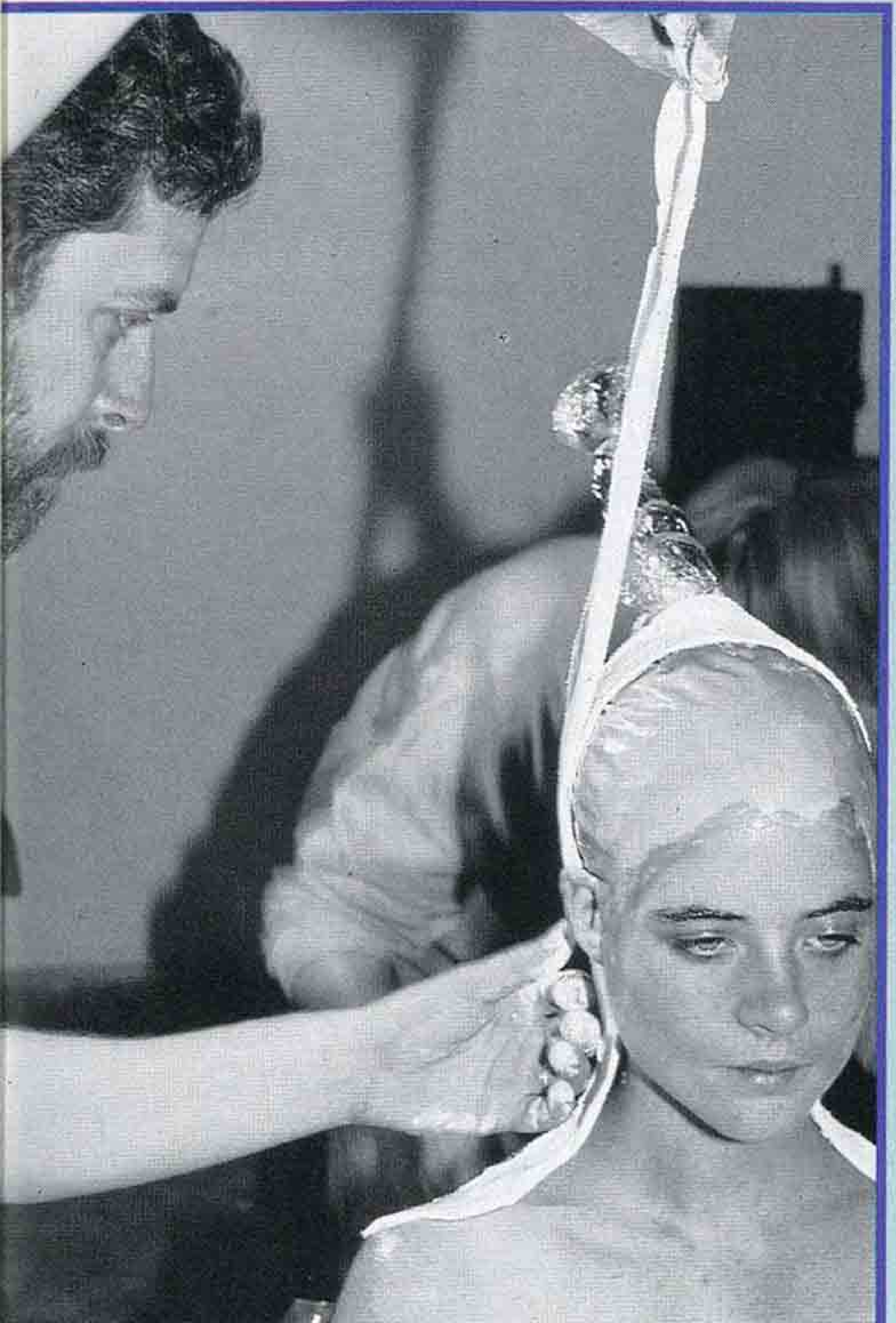
After the appliance is set and the edges have been blended in with a little latex stipple, base color greasepaint is applied to the appliance and the actor's skin.

After shadow and highlights have been added, the entire makeup is powdered and the wig is placed in position.

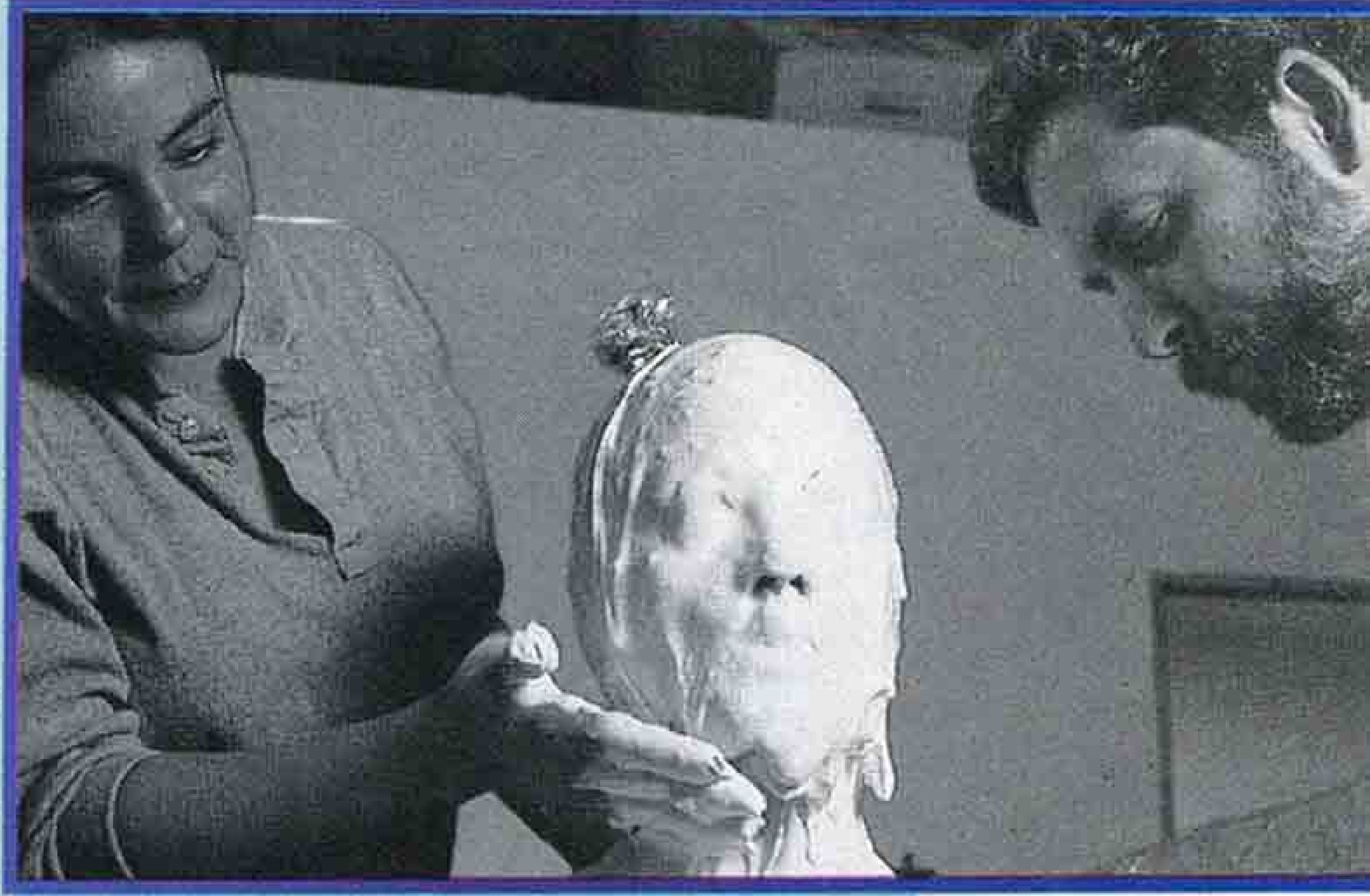


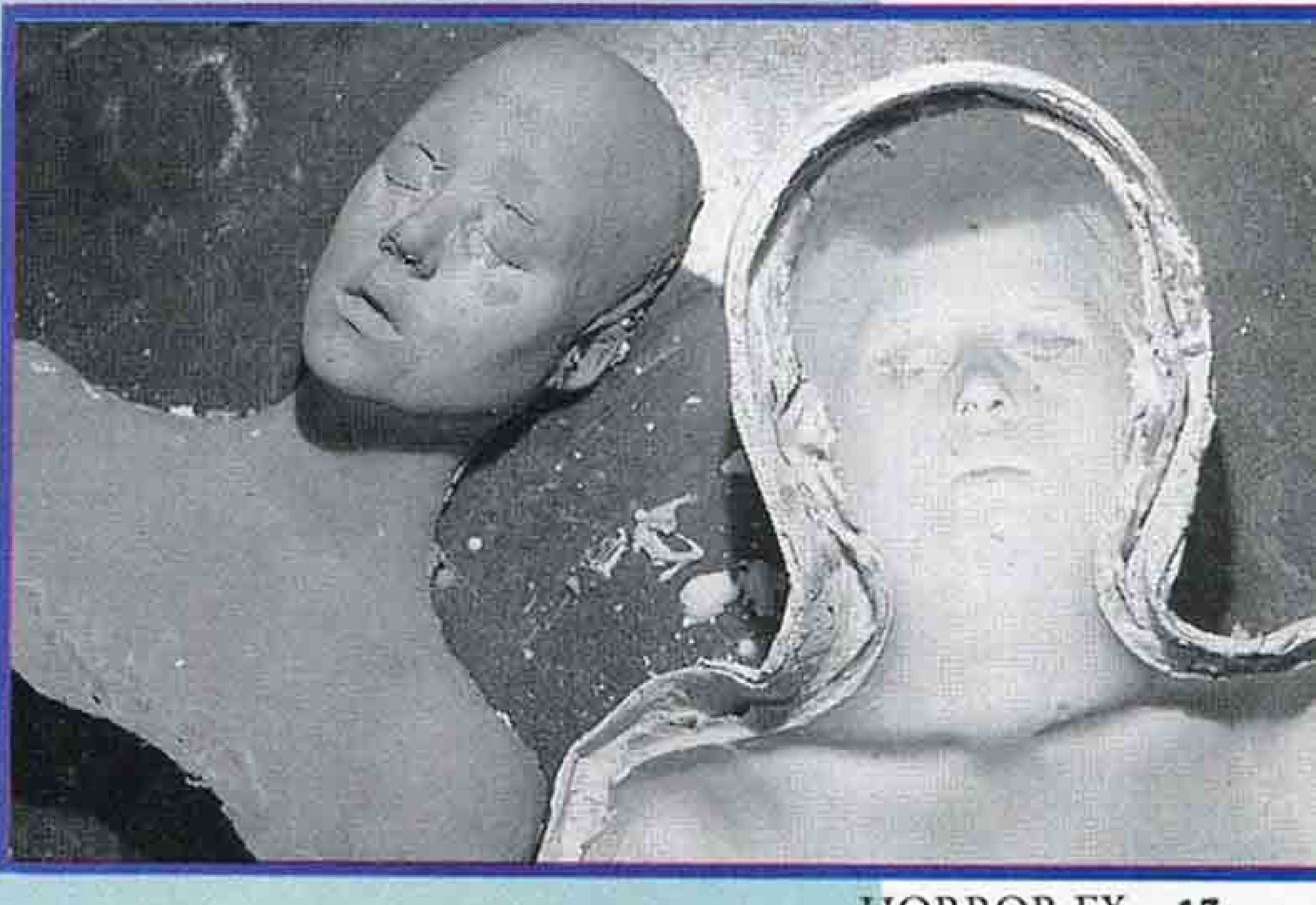
After gluing down the lace edging on the wig, facial hair is applied, completing the makeup.

How to cast an actor—his face, that is. In order to design prosthetics for a particular actor, the makeup man needs to make a mold from the actor's face. The procedure is actually quite simple and causes the actor no discomfort. The negative mold is made with a casting alginate or moulage which is brushed onto the actor's face. The subject must remain perfectly still during the process in order not to distort the likeness. The nostrils are covered last. Just before brushing over the nostrils, the subject is asked to take a breath, the nostril is lightly covered with alginate and the actor exhales blowing a bubble through the alginate and clearing his breathing passage. In this way an undistorted impression of the nostril area may be taken without the actor suffocating! The alginate sets as it cools after a few minutes. Since the alginate is quite delicate, it is usually wise to reinforce the negative mold by laying strips of plaster bandage over the set alginate. After the plaster bandages have set, the actor has only to carefully flex his facial muscles in order to loosen the mold. Casting stone is then poured into the negative mold to create a positive on which the makeup artist can sculpt the prosthetics. ⓕⓧ



Casting Photos: Ben Mark Holzberg





Taxi Driver's gory finale is the bloodiest sequence Smith has ever orchestrated.

LET IT BLEED!

BY DICK SMITH

The dean of modern makeup FX pulls from his gruel-stained cookbook the secrets of making blood with Karo syrup.

EDITOR'S NOTE: This article is excerpted from the Advanced Professional Make-up Course. Copyright 1986 Dick Smith.

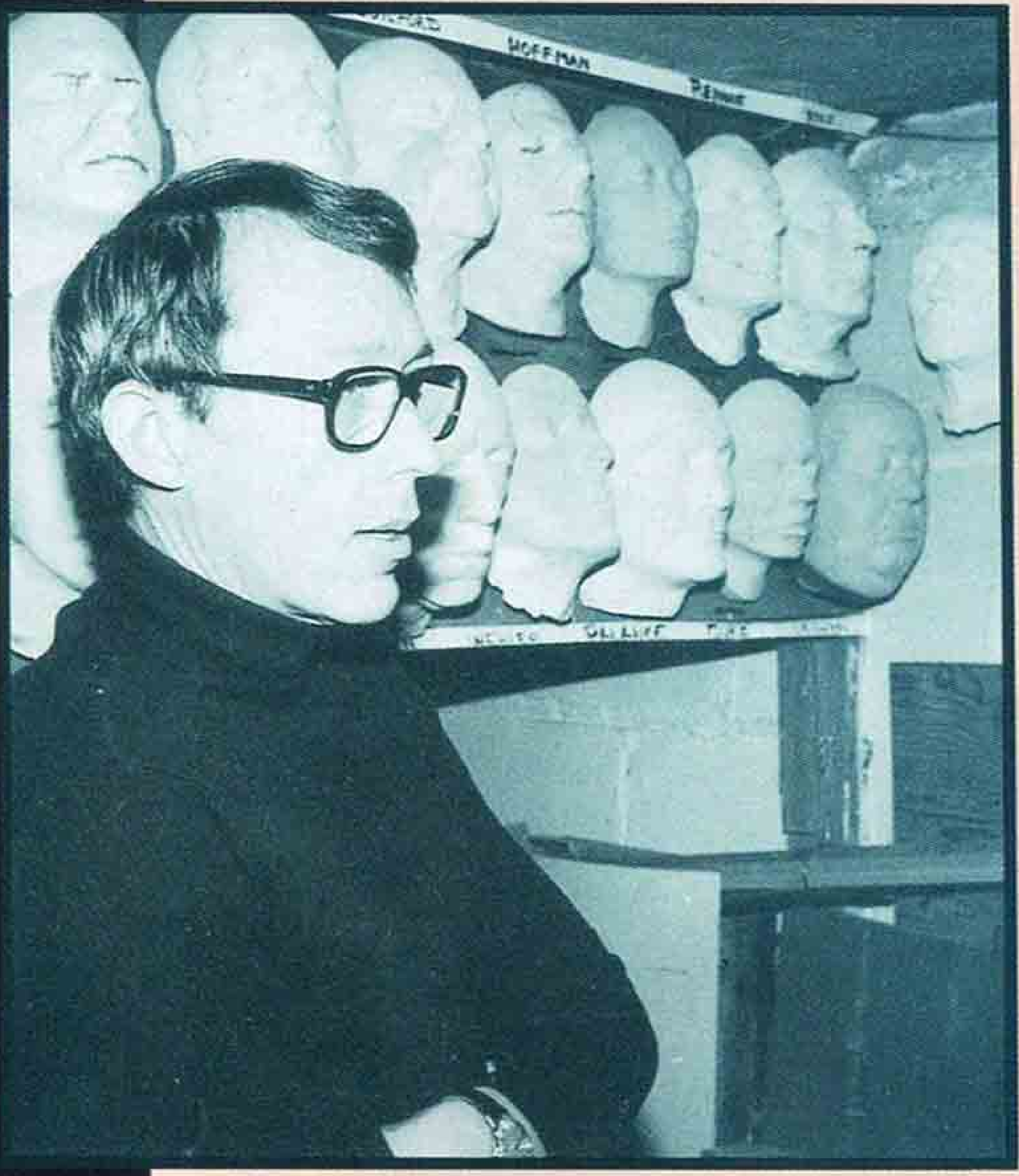


Photo: David Hutchison

When I wrote my *Make-up Handbook* in '64, fake blood was made of pigments and glycerin. It looked like paint and tasted terrible and was unsafe to put in the mouth. I recommended using Karo Syrup and food colors to make a blood that was more translucent and tolerable in the mouth. I didn't actually use it professionally till 1968 for a scene in *Midnight Cowboy* that called for blood in one actor's mouth. It worked so well and looked so much better than Max Factor that I began using it in other films. For *The Godfather*, we tested a number of bloods (including the real thing) and picked the Karo formula. That made it official.

Karo is a corn syrup available in a water clear and amber color. All the formulas here are for the clear one but the other could be used if the dye formula were readjusted slightly. In England, the closest thing to Karo is a product called Golden Syrup. I've made a good blood from it by using a bit less yellow.

Food colors are dyes that will stain skin and clothing very strongly. Fortunately, Karo seems to screen the dye so that staining does not occur on either. Just water will rinse off Karo blood. Some slight stain may remain on white fabrics, but soap (alkaline soaps like Ivory are best) will take the rest out. When Karo is thinned with a great deal of water, its screening action is reduced proportionately.

This only becomes a problem when Karo has to be diluted with equal amounts of water for pumping through small tubes for FX. Even this may no longer trouble us. Recently, I discovered that Sorbitol, also derived from corn, prevents the dyes from staining too. Fortunately, Sorbitol is much less viscous than Karo, so it may be possible to use it to make a thin enough blood for pumping.

BLOOD CHARACTERISTICS

Blood is actually quite bright and the hue is warm red. When it is spread thin on the skin, it is transparent and orangy, but when thick it looks much darker and more opaque. I used to add materials to make my blood slightly opaque. I didn't want it to look like red glass. But then I found that it looks dense enough if enough dye is used. Karo tends to bead up when it flows over skin or clothing. That's not natural, so I add a wetting agent to the formula, usually Kodak Photo Flo 200. I'll give you some formulas, but I can't guarantee the dyes will always be the same. There's nothing like comparing the results with blood pricked from your own finger.

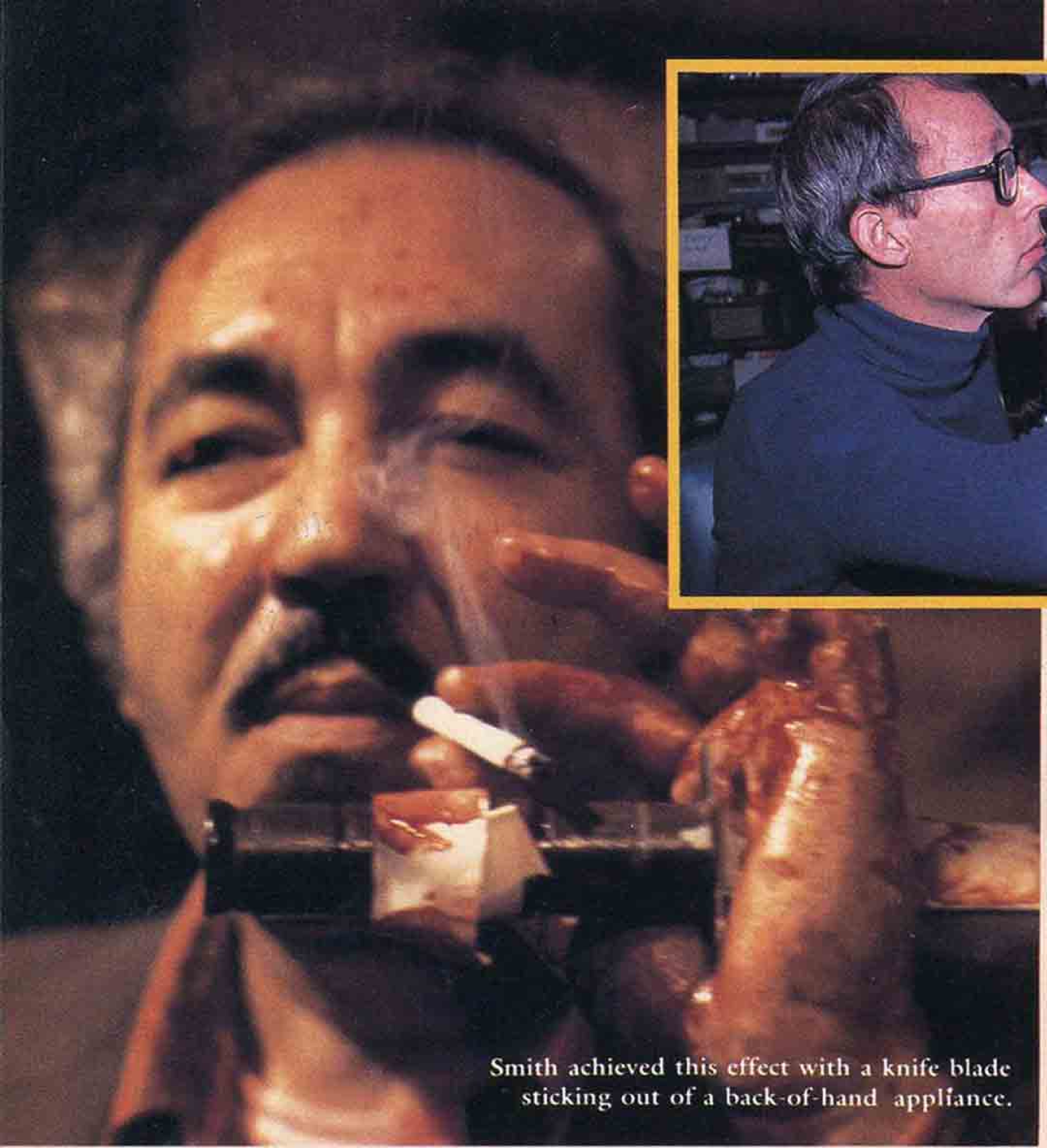
FOOD COLORS

Food colors are made from FD&C dyes (meaning certified for use in food, drugs and cosmetics). D&C dyes are harmful if ingested in quantity. The liquid food colors are not as common in supermarkets as they used to be. You may find some 1-ounce bottles, but usually they come only in sets of very small bottles. You may find the liquids in large bottles if you find a bakery supply store. Such stores also sell Karo in gallons at a saving over the pint bottles in markets. One problem with using the liquid food colors is that you may not be able to identify it or get the same color again and have to reformulate.

In the long run, buying the food colors in powdered form is better, though they can involve quite a cash outlay. By weighing these colors, you can get very good consistency in your mixes. There is only one large company that deals in these materials now. The smallest packaging is 1 lb. They will send you samples of any colors you want to try.

Because of all the concern about food dyes causing cancer, there aren't may left to choose from. For years, I have used a dark bluish red, D&C Red #33 (used to be FD&C) and FD&C Yellow #5. Lately, many people are using just FD&C Red #40. Red #40 makes a pretty good bright blood color and it is cheaper, but I prefer mixing the Red #33 and Yellow #5 because I can get the precise hue I want and the color is deeper.

Food colors can also be obtained as "Lakes." That means the dye has been precipitated in an insoluble base, making it in between a dye and a pigment. It will not stain as strongly, but the more you mix into Karo, the more opaque and paintlike it looks. You should mix it into a small amount of water before stirring it into Karo. I don't like Lakes for professional blood.



Smith achieved this effect with a knife blade sticking out of a back-of-hand appliance.

Smith works on the false head for *The Sentinel*, which he fitted with a nose that could be sliced off and a stab-ready eye. Nose and eye appliances for this classic splatter effect were made of gelatin.

FOOD COLOR SOURCES

Warner Jenkinson Co., 2526 Baldwin, St. Louis, MO 63106, (800) 325-8110, will sell dyes by the pound with no minimum order. Some items like D&C Red 33 are packaged in drums, but they will charge you $3 extra to pack a pound, making the total price $58. Check out FD&C Yellow #5 and FD&C Red #40 (dye, not Lake). The company has branches in Irvine, CA and Carlstat, NJ.

OPACIFIERS

You may prefer not to have your blood as transparent. The usual Karo blood almost disappears on dark clothes. That's natural, but for dramatic reasons, you might want it to look redder. Whatever you add, mix a small amount of water or Karo into dry materials first until they are smooth before adding to the rest of the liquid. Zinc oxide, magnesium oxide or titanium dioxide broken down with alcohol (vodka if for mouth use) work well. White poster paint is similar, but don't use it in the mouth. Of course, more red has to be used to overcome the small amount of white. These do tend to settle and take a lot of shaking to get back in circulation. Cab-O-Sil and even flour or white frosting mix will opacify, but their thickening effect requires an addition of water to compensate.

WETTING AGENTS

As I mentioned, I have always used Kodak Photo Flo 200 which you can get in any decent photo shop. I believe there is a stronger one, 600, that would equal three times the former. Any detergent can be used as a substitute. You would have to establish the minimum amount needed by adding it to a small batch and trying the blood on your hand. The wetting agent will make the blood foam when shaken, so never fill a bottle or jug all the way up if you want to shake it. The wetting agent will prevent the blood from beading up or crawling when it flows, even over a greasy surface like R.M.G.P. If the flow is not good on a particular patch, you can put soap on the face instead of adding more to the blood. Just brush a little cake soap on with a soft brush and let it dry. That will stop the blood from crawling. No wetting agent should be used for blood in the mouth.

KARO FORMULAS

When I used to get food colors in the supermarket, these proportions were good: 1 gallon of Karo (8 pints), 8 oz. water, 6 oz. Photo Flo, 8 oz. red food color and 3 1/3 oz. yellow. The colors might have to be adjusted.

Karo blood can easily turn moldy, so store it in the refrigerator or add a preservative if you want to keep it for more than a few weeks. Methyl Paraben is a common preservative for edible materials that you can buy in laboratory supply companies like Tri-Ess Sciences, (213) 245-3685, and City Chemical, (212) 929-2723. It is an optional additive in the following formula for 1 gallon of blood.

1. Weigh 9.9 gr. Methyl Paraben in a 5 oz. paper cup. Add 1/2 oz. Karo and beat to a smooth cream. Stir in more Karo from the quantity in step 3.
2. Weigh 7.6 gr. Red #33.
Weigh 10.4 gr. Yellow #5.
Add these colors to 1 pint of distilled water.
3. Measure out 3 1/2 qts. (7 pts.) Karo in 1 1/2 gallon pail.
4. Stir Paraben mixture into the pail of Karo. Stir in the colors.
5. Add 6 oz. Kodak Photo Flo 200.

If you want to make a thin blood that you can pump through long thin tubes, you have to dilute the Karo, so change step 3 above to 4 pints Karo and 3 pints distilled water. Distilled water is recommended to reduce the possibility of bacteria. (Karo is a great culture medium.) Boiled water would be OK. Of course, the whole procedure should be done in a sanitary way if the blood is to be used in the mouth. Incidentally, a person would have to drink more than 1 1/2 glasses of the blood formula to ingest more D&C Red #33 than is good for him in one day.

As I said before, Sorbitol may work better than diluted Karo for pumping blood. I'd try straight Sorbitol without any color in my rig first. If it was too resistant, I'd try diluted solutions starting with 7-to-1 water until I got the right ratio to make a gallon. Then the same amount of dye would make a gallon of pumping blood. Don't mix blood and then dilute it. You'll have a weak color.

If you use FD&C Red #40 in the Lake form, the amount you use depends on the strength of the Lake. Lakes have an amount of pure dye that varies from 11 to 42 percent. Lakes do not disperse as well as dyes, so wet the color first with water, stir it into a paste and add the wetting agent next (if you are using it), and the Karo last in small amounts with stirring.

KARO BLOOD PASTE

If you mix a lot of Cab-O-Sil or TS-100 (sold by Alcone) into Karo blood, you get a thick sticky paste that has some interesting uses. Try various consistencies, some very thick. A large amount of powder in the blood will lighten it, so you have to add more dye to get it back to normal blood color. I like to make another batch with a much darker blood color as well. I first used this in *The Exorcist*. The priest who falls down the stairs at the end was supposed to have torn-up hands. I gave them a skin of brushed on gelatin topped with latex, tore that and filled the tears with blood paste, using the two shades to get depth. It looked like raw meat in all the wounds and held up well. Of course, regular blood was added too.

When I went to Thailand to work on the jungle scenes of *The Deer Hunter*, I was only supposed to do Robert De Niro, Chris Walken and a couple of bullet hit FX. Director Michael Cimino had led me to believe that he would not show much blood and gore. Ha! I travelled light with only a couple gallons of blood, but fortunately, I brought plenty of blood dye, Cab-O-Sil and Methocel (described later), and groceries in Bangkok sold Karo. Cimino had a field day with gore. Here's where the blood paste saved my life. I had nothing else to create wounds with. With the paste, I was able to create the illusion of a 3-D wound that looked good in a medium shot and stayed on fairly well. Sometimes, I used a base of Kleenex and always plenty of blood.

METHOCELLULOSE

Methocellulose is a marvelous material that makes slippery clear gels and solutions like K-Y lubricant and hard contact lens wetting solutions. I strongly recommend that you ask Dow Chemical, Midland, MI 48640, (800) 258-CHEM, for their "Handbook on Methocel" (brand name for Dow methocellulose).

There are different types of Methocel and varieties of each type, all made from chemical reactions with cellulose to produce carbohydrate polymers. First, there are three chemical types: methylcellulose, hydroxypropyl methylcellulose, hydroxybutyl methylcellulose. Each is available in various viscosities. That means that you would have to use more of a low-viscosity Methocel to produce the same effect as a higher one. Then there are grades: premium and standard. The former indicates products that are fit for foods and pharmaceuticals. Finally, there are physical forms: untreated powder, treated powder and granules. We're only interested in the powders.

> **There's nothing like comparing the results with blood pricked from your own finger.**

MIXING METHOCEL

Mixing procedure depends on the form, untreated or treated. If you put untreated methocellulose into water, it gets sticky immediately and lumps up. Fortunately, it doesn't dissolve in hot water, just disperses, so you can stir it into hot or boiling water and then add cold water or put it in the refrigerator. When it cools below 68 F, it goes into solution and thickens. Another way is to mix it first into glycerin (if that is in the formula) and then add water.

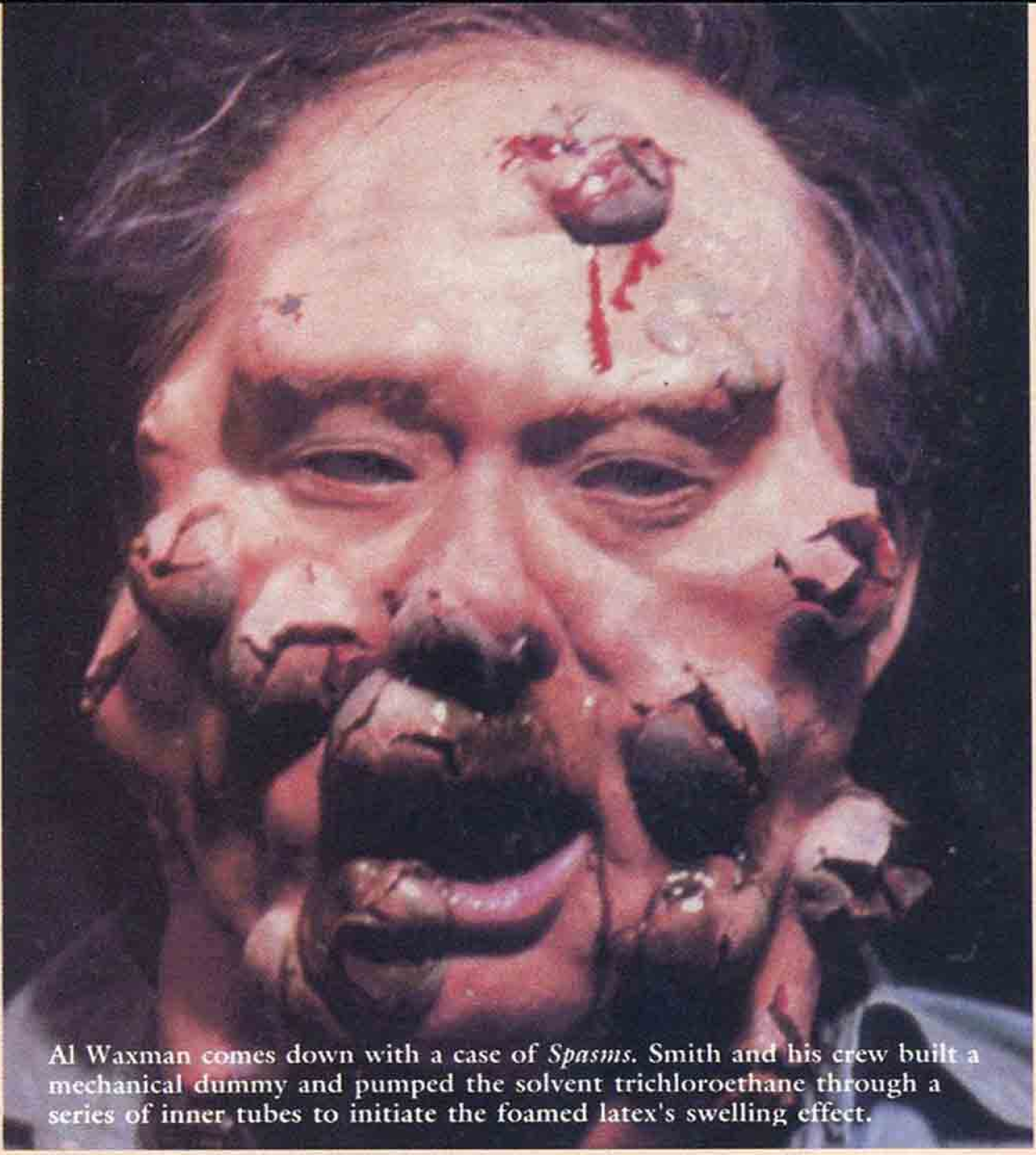
Surface-treated powders disperse in cold water without dissolving (and lumping). When you make the mixture sufficiently alkaline, 8.5-9.0 pH, by adding a little ammonia, the Methocel dissolves and goes into solution. This is very handy for making blood on location, as you will see.

METHOCEL BLOOD

Methocellulose blood looks as good as Karo, is easy to make (especially on location), but stains moderately. However, Karo Syrup is not available in many foreign countries, so having only to carry a couple pounds of dye and Methocel to make many gallons of blood out of water is a great advantage. To make a gallon of blood, you can use the same amount of dye, or you can get away with a smaller amount if you want to reduce the staining. I will give both amounts I have used and the volume equivalent so you won't have to weigh the powders. T = U.S. tablespoon and t = teaspoon (3t = 1T = 15 ml.). You can add the dyes and Methocel to the water in any order. The ammonia, 27 percent, should be added last. (Buy it from a druggist or hairdressers supply.) You probably could use household ammonia, but it would take two or three times more. If you don't add enough ammonia (to raise the pH up to 9), the blood will not thicken all the way, so in these formulas I start with 2 teaspoons and add one more if I think it needs it. I don't want to add more ammonia than necessary. The skin can take pH 10 without any problem, but more might be irritating. You could add vinegar or citric acid to reduce the alkalinity, but the dyes stain more as the solution becomes more acidic.

NORMAL CONSISTENCY AND COLOR

1 gallon water (preferably distilled)
7.6 gr. D&C Red #33 (a bit over 3 3/4 t.)
10.4 gr. FD&C Yel. #5 (a bit less than 3 t.)
17.7 gr. Methocel J-75 MS (8 t.)
10 ml. 27 percent ammonia (2 t.) to 15 ml. (3t.)



Al Waxman comes down with a case of *Spasms*. Smith and his crew built a mechanical dummy and pumped the solvent trichloroethane through a series of inner tubes to initiate the foamed latex's swelling effect.

THINNER/PALER FOR PUMPING

1 gallon water
5.3 gr. Red (2 3/4 t.)
7.2 gr. Yel. (2 t.)
11 gr. J-MS (5t.)
10 ml. ammonia (2t.)

I haven't put any preservative in these formulas because I'm assuming the blood will be used up quickly (in a week or two), but you can use the same amount of Methyl Paraben if you need to. However, it won't mix into water, so stir it first into a couple ounces of Photo Flo 200 and then pour it in the water at the start. Six oz. of Photo Flo is the maximum to use in a gallon. That too is optional. Of course, none of these Methocel formulas are fit to put in the mouth.

DRIED BLOOD

Karo blood always stays shiny even when it dries. Usually, that's an advantage. You can keep it looking fresh for many hours of shooting. Most of the time, I drip water on the blood and only occasionally add the least amount needed to keep it the same for matching. Methocel blood dries out more quickly and gets dull looking, but there isn't any blood that turns brownish when it dries like real blood. You have to make a different formula for that.

There are many things that will simulate dried blood like watercolors, acrylic paints and PAX. However, I think a good one is to dilute K-Y lubricant with water till it's syrup consistency, mix in a lot of Cab-O-Sil or TS-100 and tint it with food colors. The liquid ones are convenient. If you get a blood color with red and yellow, adding a bit of green will turn it brownish. Real dried blood is quite brown, but an exact copy may look too dark and colorless. Better to make it reddish brown.

BLOOD STAINS

The methocellulose bloods (including the K-Y) leave a certain amount of stain on the skin. You can wash a lot of it off with Pincture Green Soap or shampoo, but it's better to prevent it from staining if you can. Vaseline Intensive Care Lotion rubbed into the skin beforehand helps prevent most of the staining. It should be reapplied each time the blood is washed off. Zeller International, (800) 722-USFX, has a new produc called Derma Guard that work very well. The clear liquid i applied and dried, forming a thin clear flexible film that resists solvents and water. Only soap and water remove it completely. Food color will not penetrate; however, if blood is rinsed off the face several times, some of the Derma Guard may be lost and need to be replaced.

> **Karo blood has one drawback outdoors. Its sweetness may draw insects, much t the actor's annoyanc**

OTHER BLOODS

R.C.M.A. Color Process Blood A is water soluble, light and bright in color, watery and stains slightly. Blood B is a plastic for long-lasting effects but the color settles badly and is too light even after much stirring.

Joe Blasco Blood is rather dark but has a good consistency and does not stain.

Kensington Gore (English) is a good color that stains badly (but I love the name).

Mehron's Blood is very dark and thick but doesn't stain. Adding a little water improves both color and consistency.

Kryolan has an enormous assortment of blood products; most tend to be bluer reds than real blood. Special Blood (#402) is too opaque. Artificial Blood (#400) is transparent and the light color is fair. Film Blood A (#407) is supposed to coagulate but it's too dark to start off with. Thaliona Blood (#940) is very thick and bright red. Fix Blood (#408) is a plastic blood in fresh and dark colors. It may be useful in making dried blood and scabs because it builds. Can be mixed with Tuplast. Actually, you could add a bit of R.M.G.P. to color Tuplast the way you want to instead. Blood Capsules (#4046) have red food pigment in them to make your saliva red. You could put your own blood dye in capsules, too. The Internal Blood (#4031) is a liquid for nose and mouth. It is thin, strong, a bit blue and dries like pigment. Internal Blood G (#4041) is for capsules. It has an alcoholic base instead of aqueous so as not to soften the gelatin. Too much will make you drunk. The Magic Blood is two colorless liquids that turn brownish red when contacted. Useful for stage but not for films.

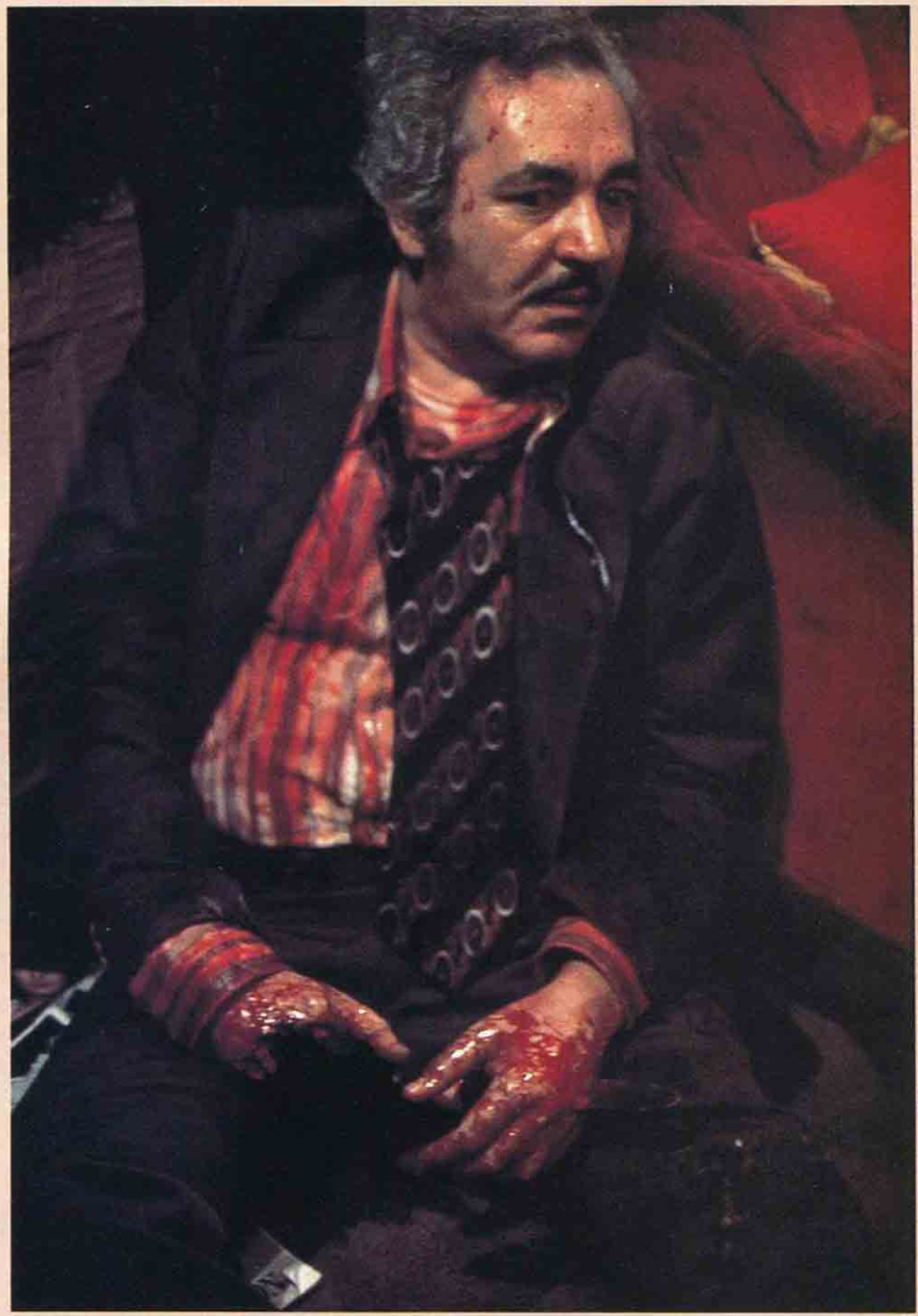
The best Kryolan product is Eyeblood, red or black (#4090). I tried a couple drops of the red in my eye. The color is good and my whole eyeball was blood red for a moment or two. Then it settles to the bottom lid where it forms a narrow band and also in the corner pocket near the nose. That lasts a long time and makes the eye look very bloodshot. If you point your head at the floor, when you stand up your whole eye is red again for a couple of seconds. That would be the way to start the actor before the effect. It feels as if your eye is full but it is not uncomfortable. It takes a couple washes with an eye cup to get it all out. The black is eerie and menacing. It is absolutely imperative that the eyedropper in the bottle never touch the eye or anything else to keep the blood from being contaminated with bacteria.

Reel Creations Reel Blood is the best that I have found. The color and consistency are excellent and it does not stain. As with other bloods, clothes should be soaked in cold water and washed to remove it, not dry cleaned. (Alcone Co. lists it as Paramount Stage Blood.)

BLOOD PROBLEMS

On *Godfather II*, the director didn't like the blood I used in a scene where a guy cut his wrists in a bathtub. Francis Coppola thought it was too red till I compared it to blood pricked from my finger. However, we decided that even real blood would look too garish on white porcelain and reshot the scene with muted blood. All I did was add a little green to it. This problem can arise whenever blood gets on white, so I always carry a little bottle of green food color.

A problem on the first *Godfather* was the scene of the producer finding the horse's head in his bed. When he throws back the yellow sheets, there's blood around his feet. The scene was filmed many times, but since the Karo blood would get sticky and glue the sheets to the actor, I had to keep spraying on water and adding more blood. By the time we finished, the actor was bathed in blood up to his armpits. Methocel blood would have been better.



For the *Taxi Driver* scene in which part of a lowlife's hand gets blown off, Smith made a mutilated hand out of rubber, which the actor wore as a glove over his real hand. Tubes inside the appliance pumped blood.

Methocel stains other things besides skin. In *Amadeus*, the scene where Salieri cuts his throat was shot last—fortunately, because the blood got in his gray wig and stained it permanently. In some cases, a costume can be sprayed with Scotch-Guard (waterproofing) so that the blood can be sponged off for another take. Perhaps that wig could have been protected. I used Methocel instead of Karo blood because I wanted to travel light to Czechoslovakia, the location.

Karo blood has one drawback outdoors. Its sweetness may draw insects, much to the annoyance of the actor. On the other hand, the director may want to see flies in the wound; then it's OK, and the poor actor has to suffer.

Another odd problem on *Godfather II* was making a blood that would stay near the surface of a brook instead of dispersing fast or sinking to the bottom. A mixture of foodcolors in Vaseline Intensive Care Lotion (a thick moisturizer) and alcohol produced a satisfactory effect. Adding milk to Karo blood will also slow down dispersion in water. FX

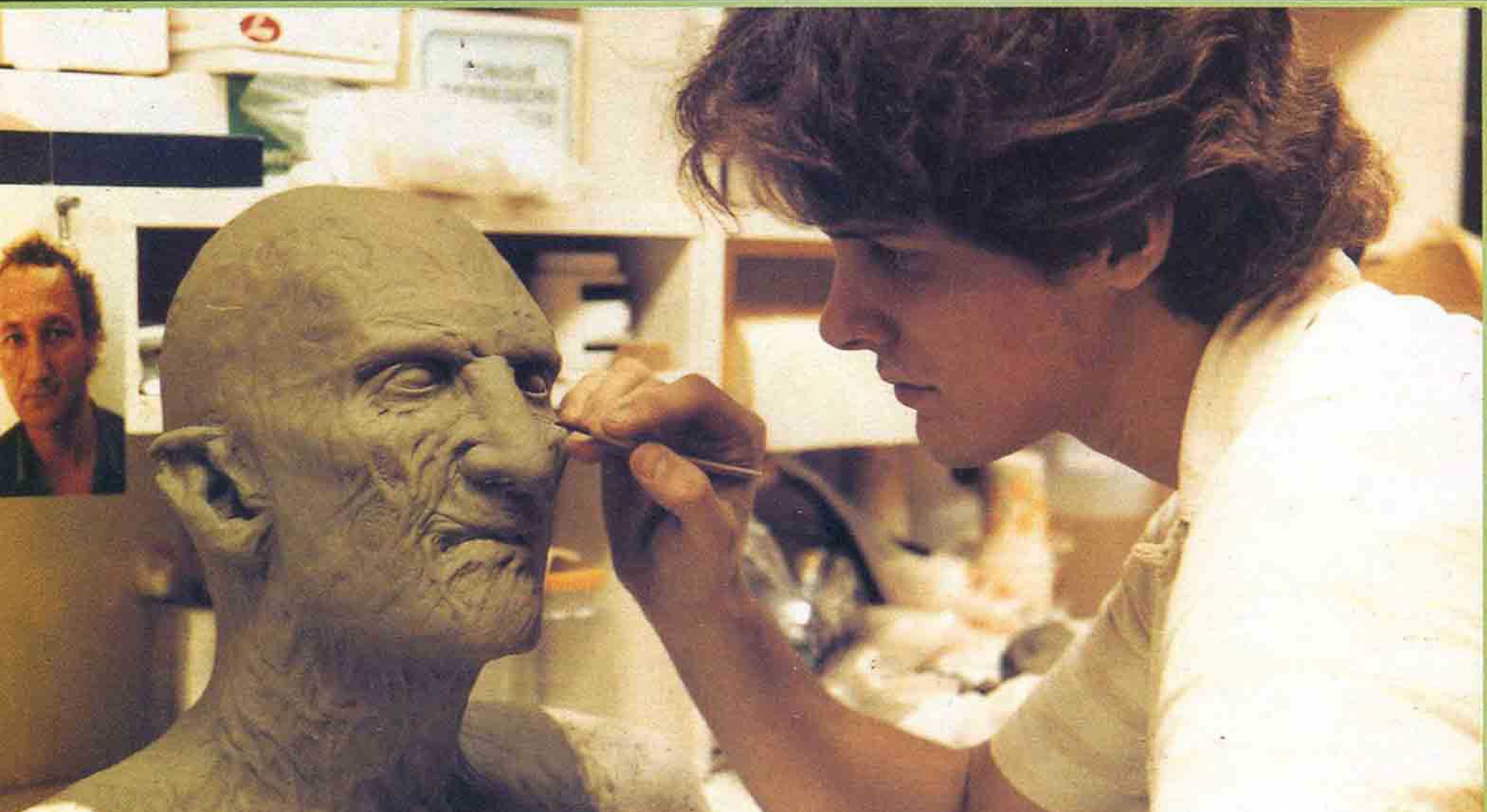
FREDDY KRUEGER, STEP-BY-STEP

This nine-piece makeup has become one of the most famous horror creations of all time.

By KEVIN YAGHER

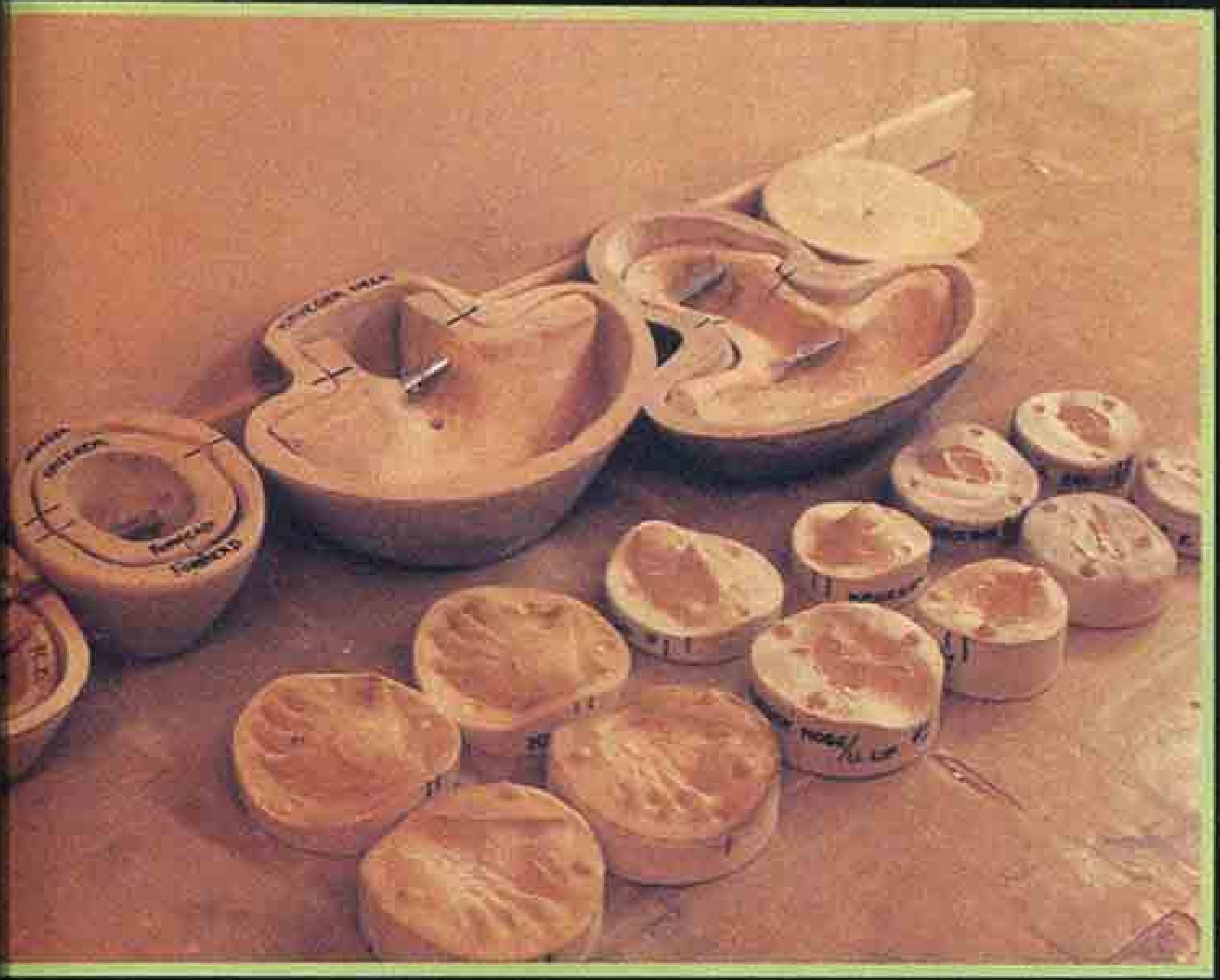
When I first received the news that the producers of *A Nightmare on Elm Street 2* chose me to create the Freddy Krueger makeup, I was very excited. I knew that I could help Freddy on his way to become a major horror character in the motion picture industry. That Freddy makeup, along with the makeups I created for *Nightmare on Elm Street 3, 4* and the television series, *Freddy's Nightmares*, have become one of the major turning points in my makeup FX career.

Frequently, I receive letters requesting photos of the "How-To" process of Freddy's makeup. Although I am delighted to hear that the makeup is extremely popular, I cannot always find the time to answer each request. When I was, therefore, asked to have these photos published in CINEMAGIC HORROR FX magazine, I was more than happy to oblige.

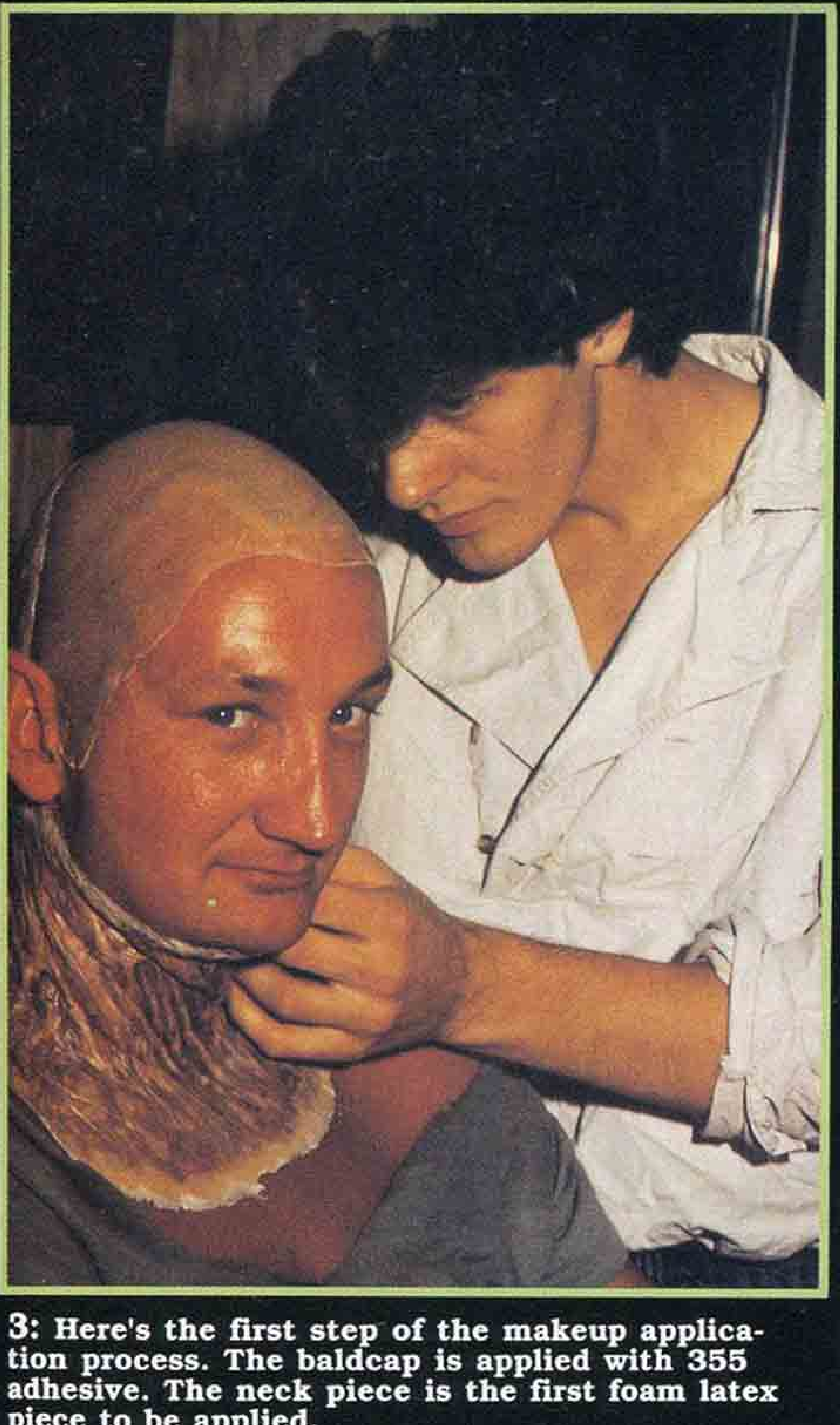


Courtesy Kevin Yagher/Copyright New Line

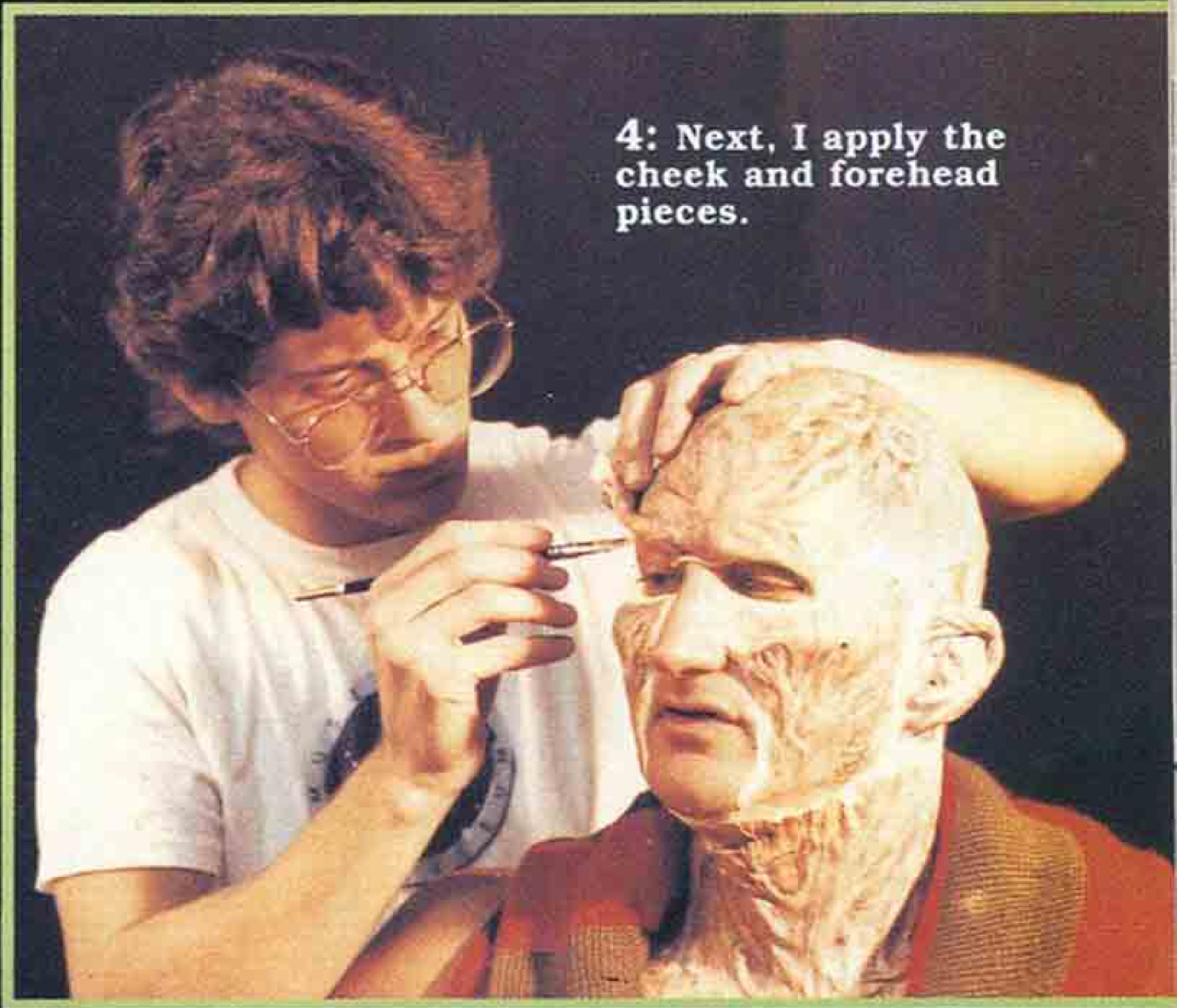
1: I am sculpting with Roma Plastilina clay, which has been placed over a Hydrocal bust of actor Robert Englund. The bust has been coated with Alcote to make it possible to lift the clay off once it has been sectioned into pieces and immersed in water.



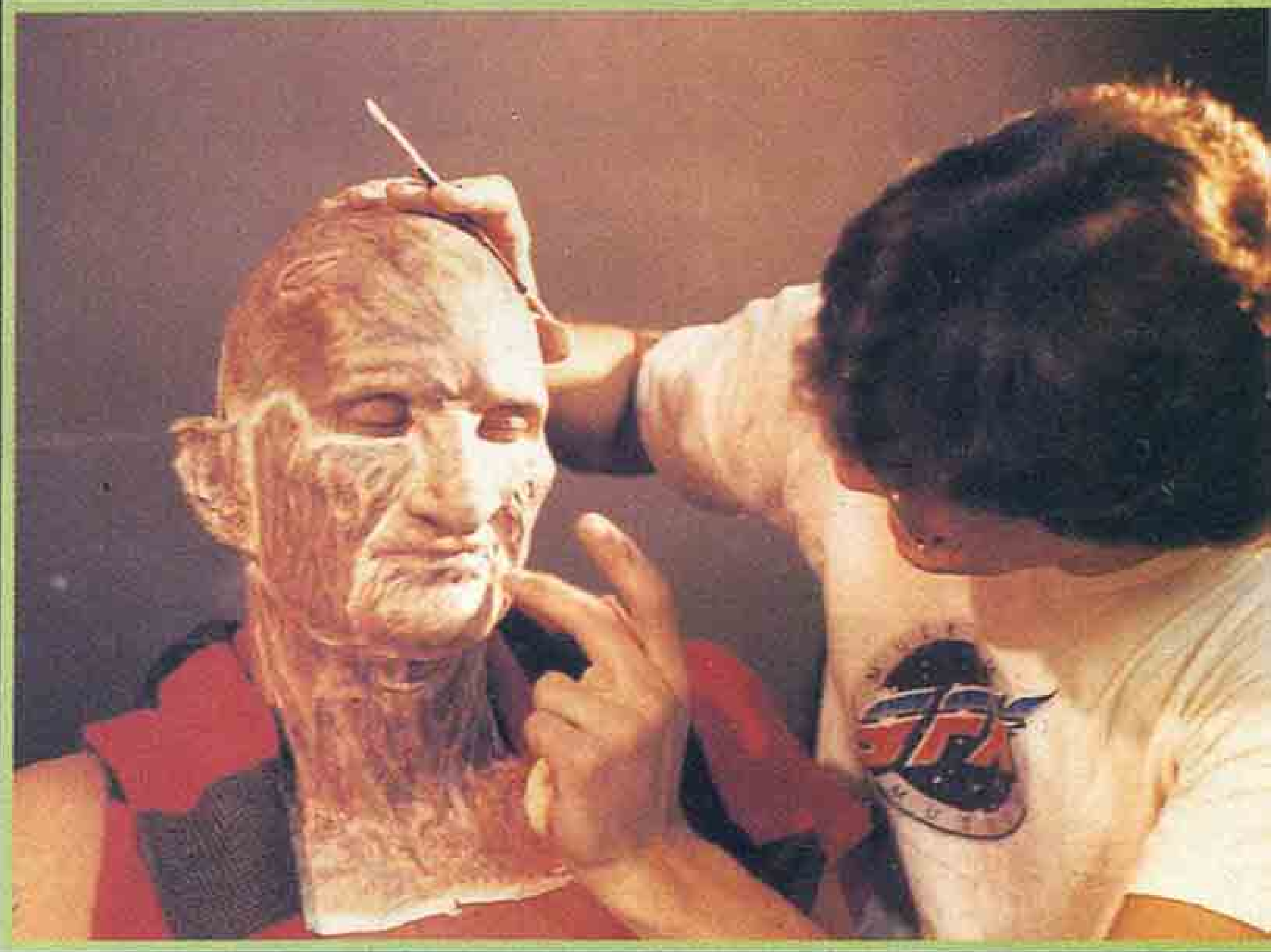
2: These are appliance molds (positive and negative), after sculpting was completed and broken down into individual pieces (nine molds altogether). The molds, after being fitted together, are now ready for the foam latex process.



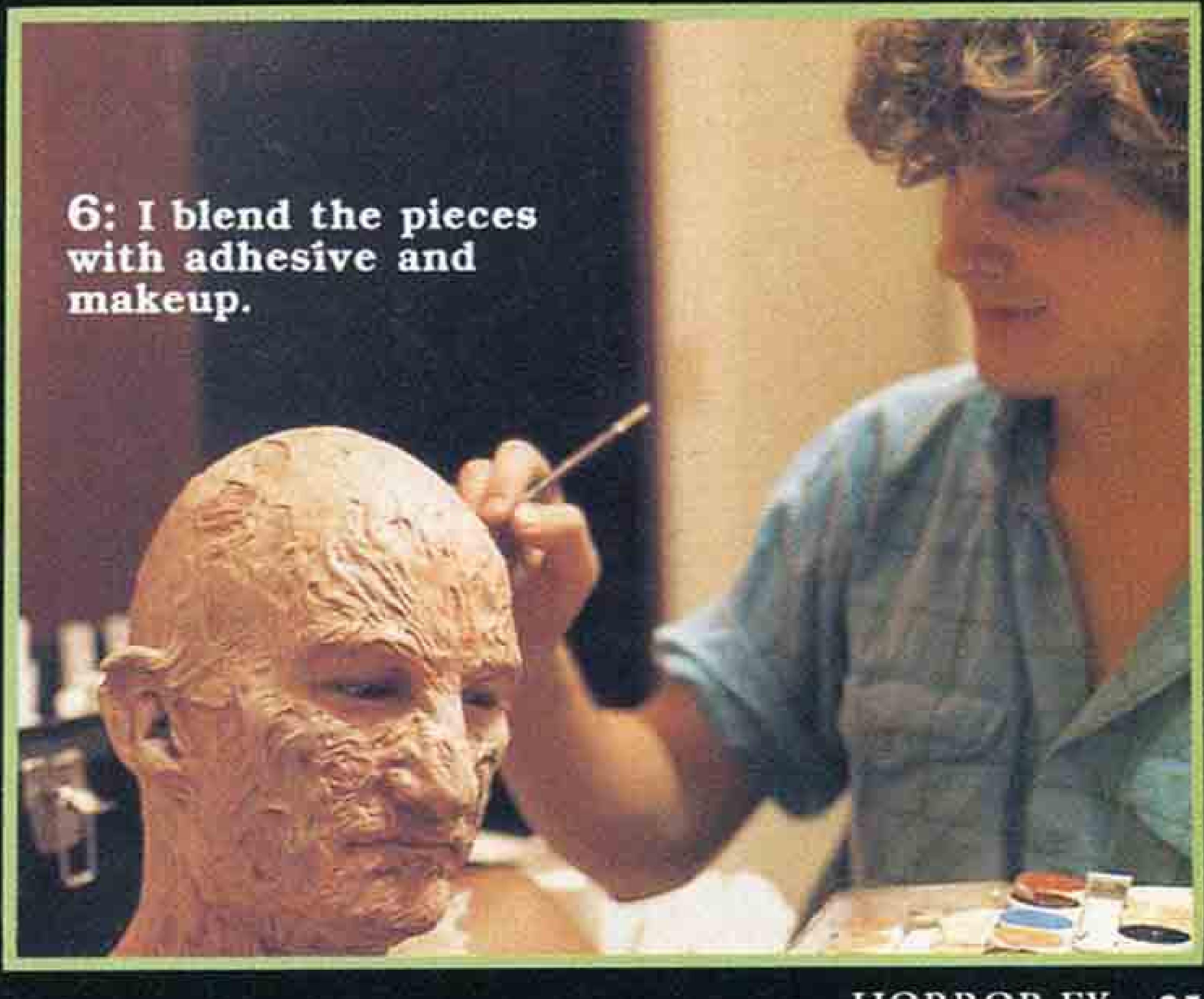
3: Here's the first step of the makeup application process. The baldcap is applied with 355 adhesive. The neck piece is the first foam latex piece to be applied.



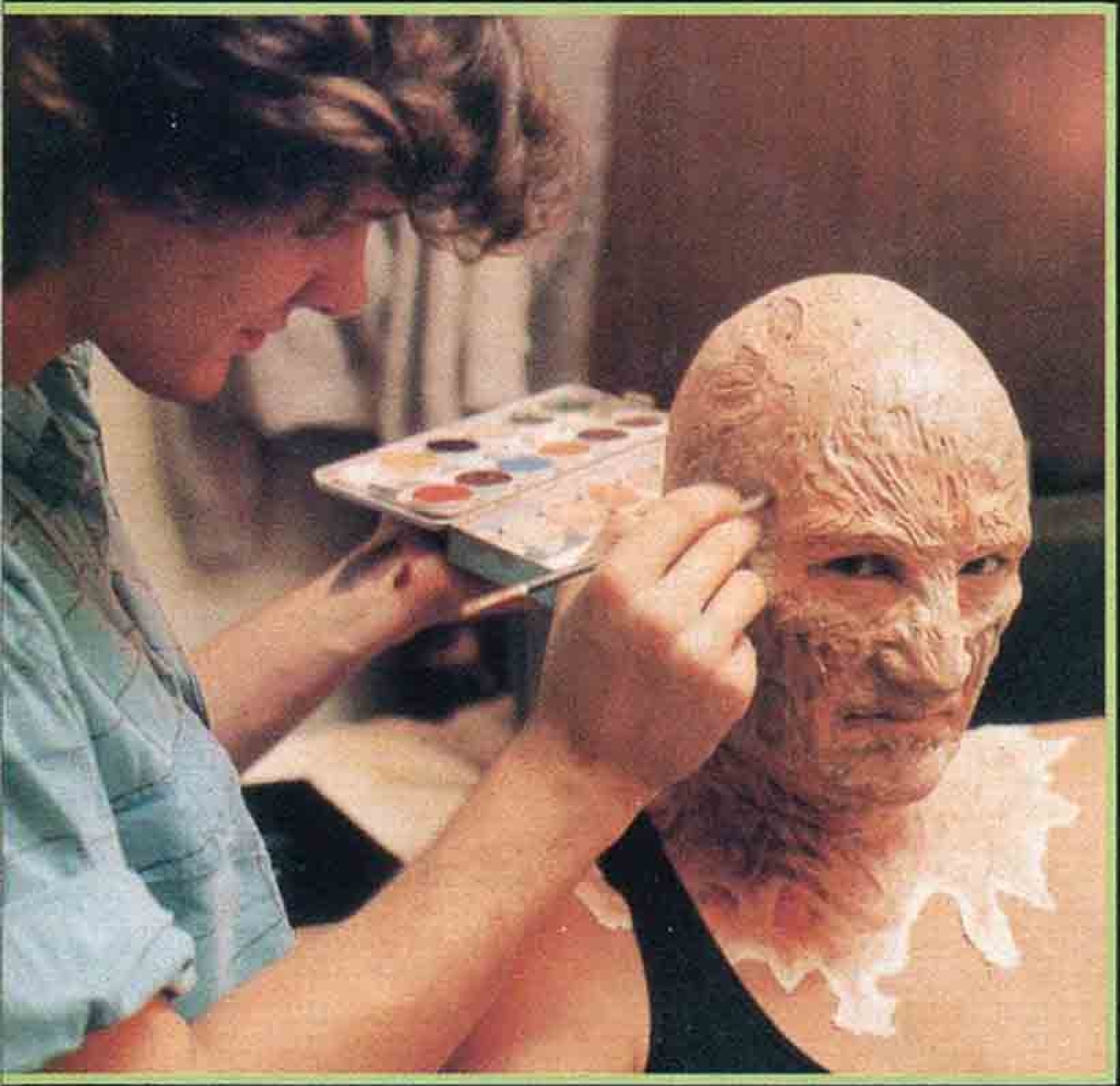
4: Next, I apply the cheek and forehead pieces.



5: The nose and lip pieces are the final sections to be applied to makeup trouper Robert Englund.

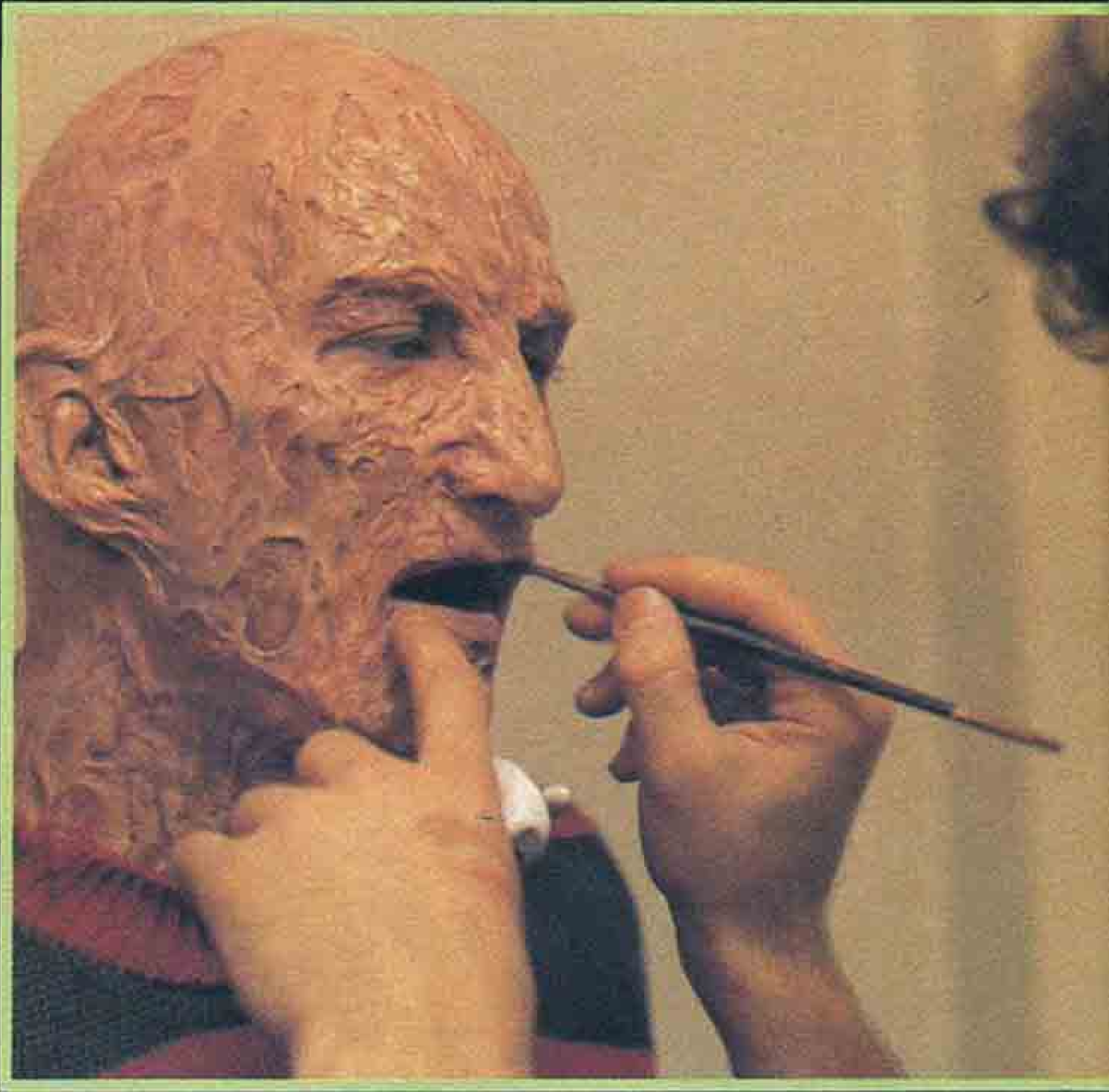


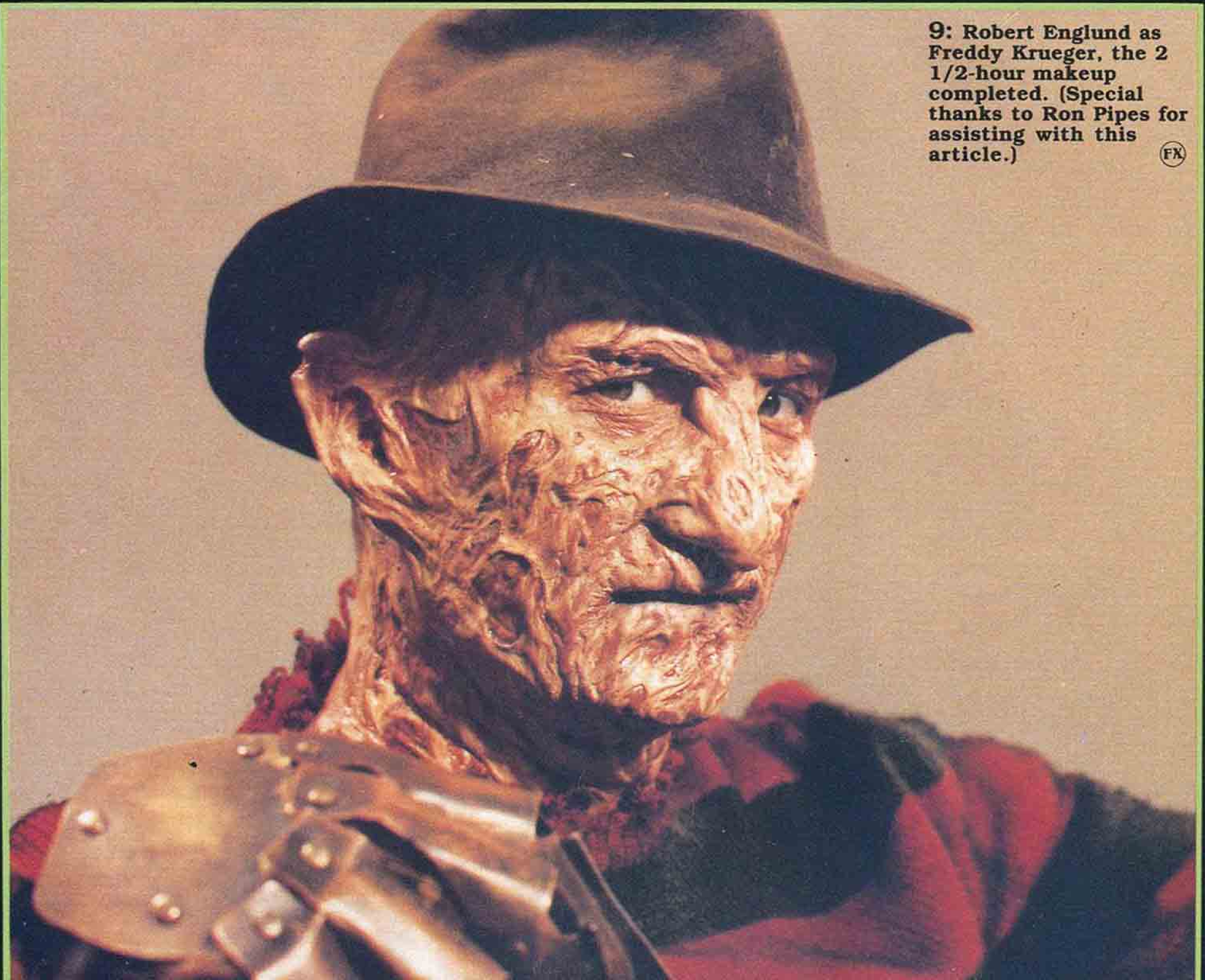
6: I blend the pieces with adhesive and makeup.



7: For a seamless look, I then color the appliances with rubber-mask greasepaint.

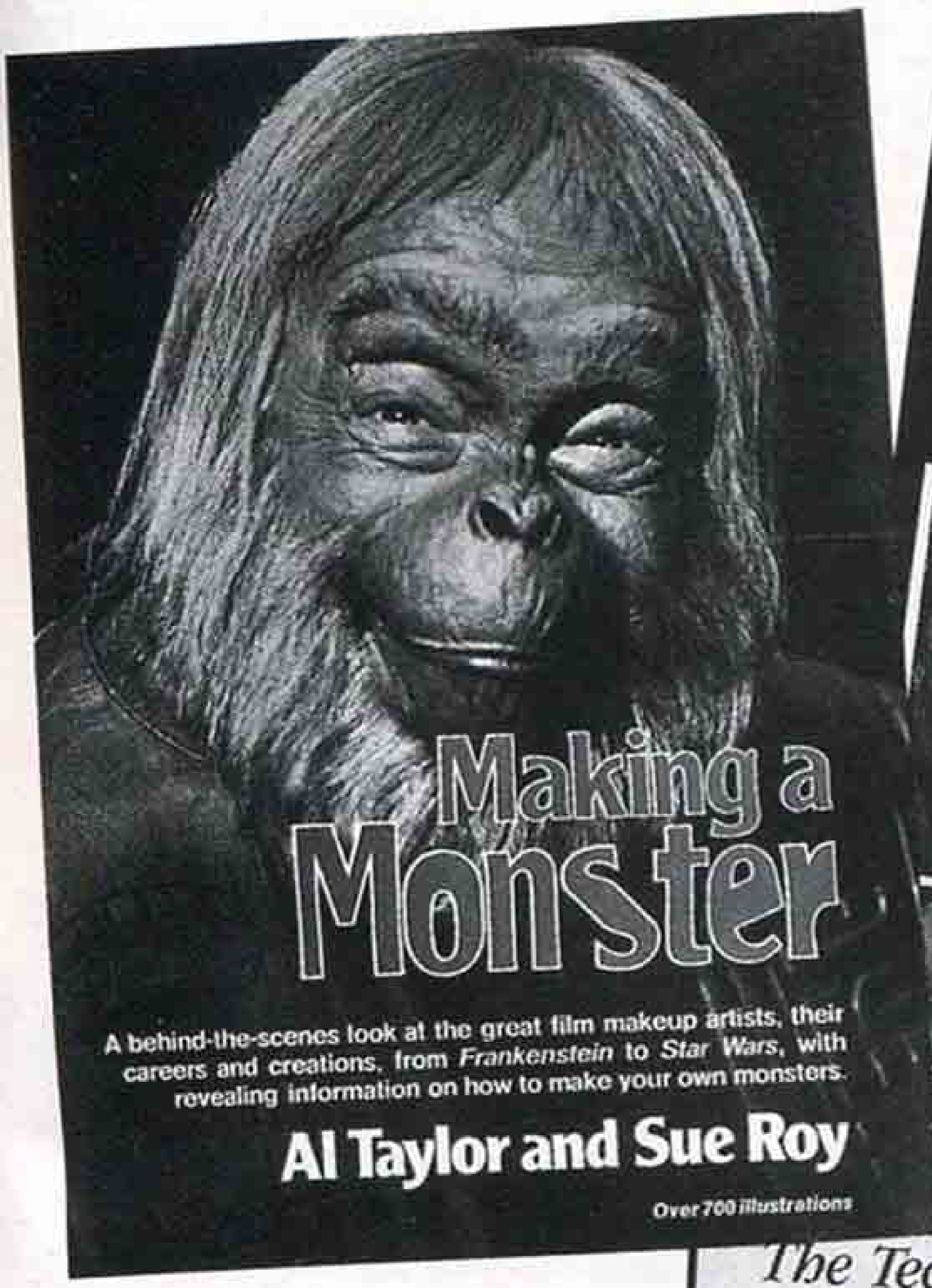
8: The final step involves a few finishing touches to the lip appliances, in addition to staining the actors teeth with black and tobacco-colored acrylic paint.





9: Robert Englund as Freddy Krueger, the 2 1/2-hour makeup completed. (Special thanks to Ron Pipes for assisting with this article.)

Makeup Books: A Bibliography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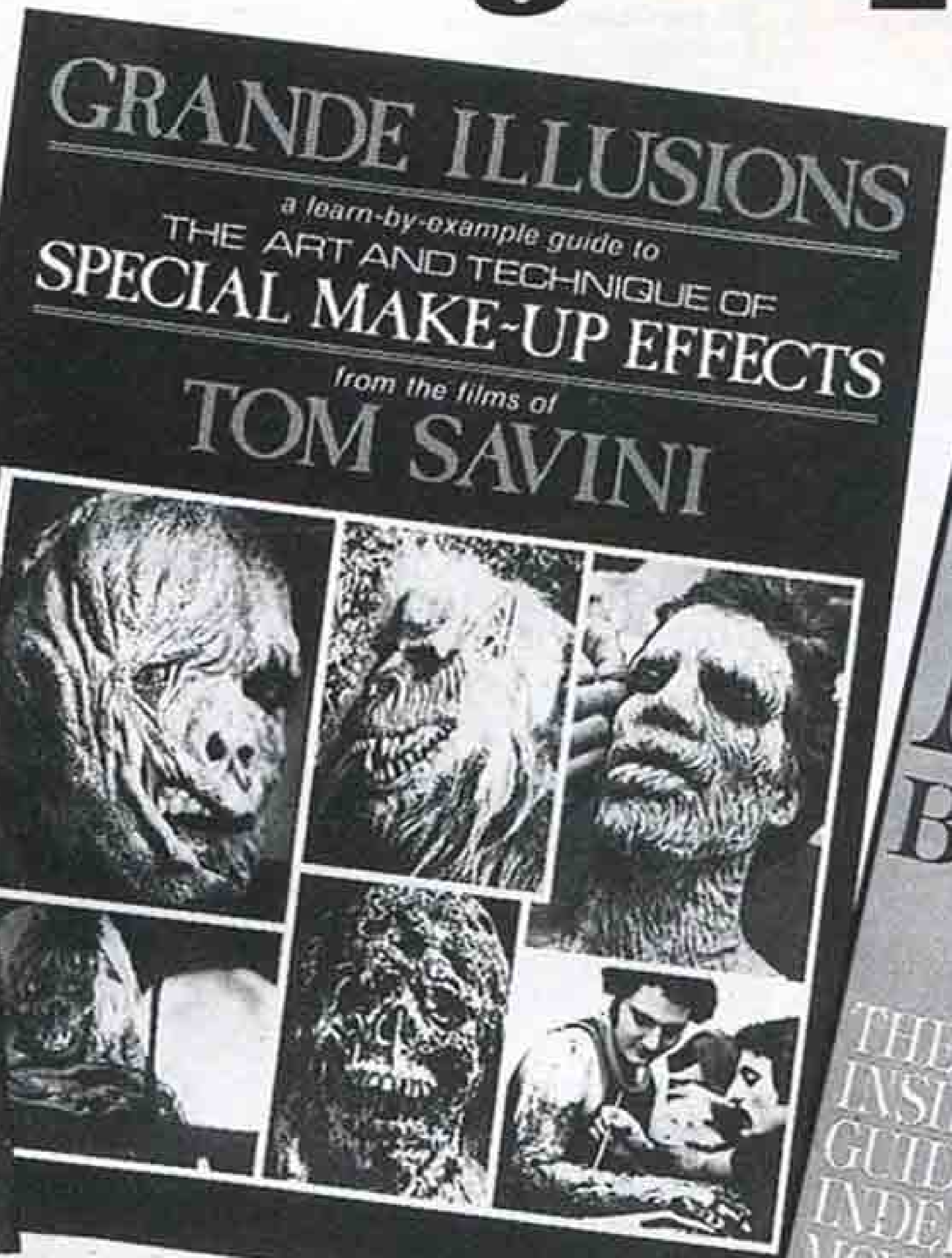
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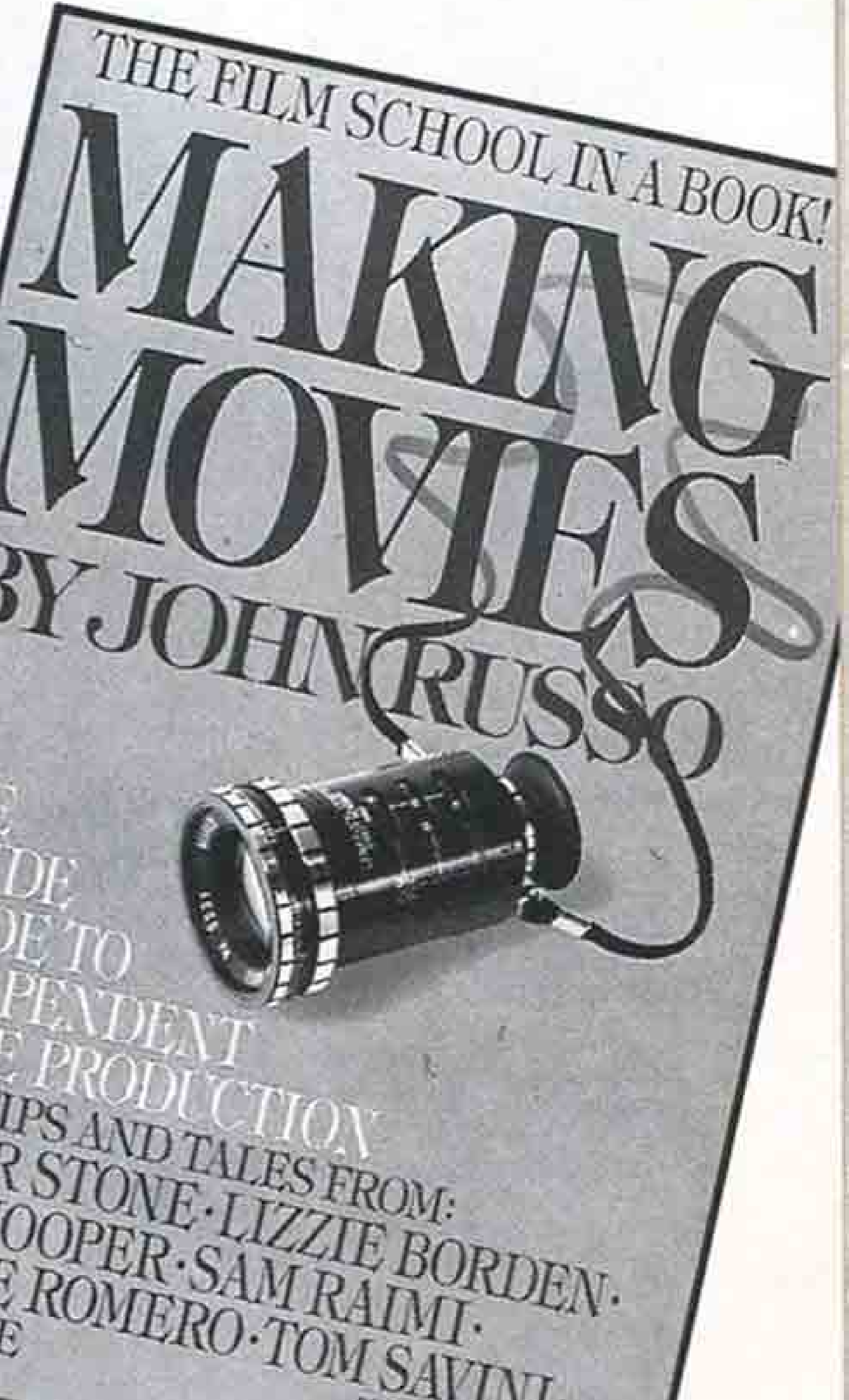
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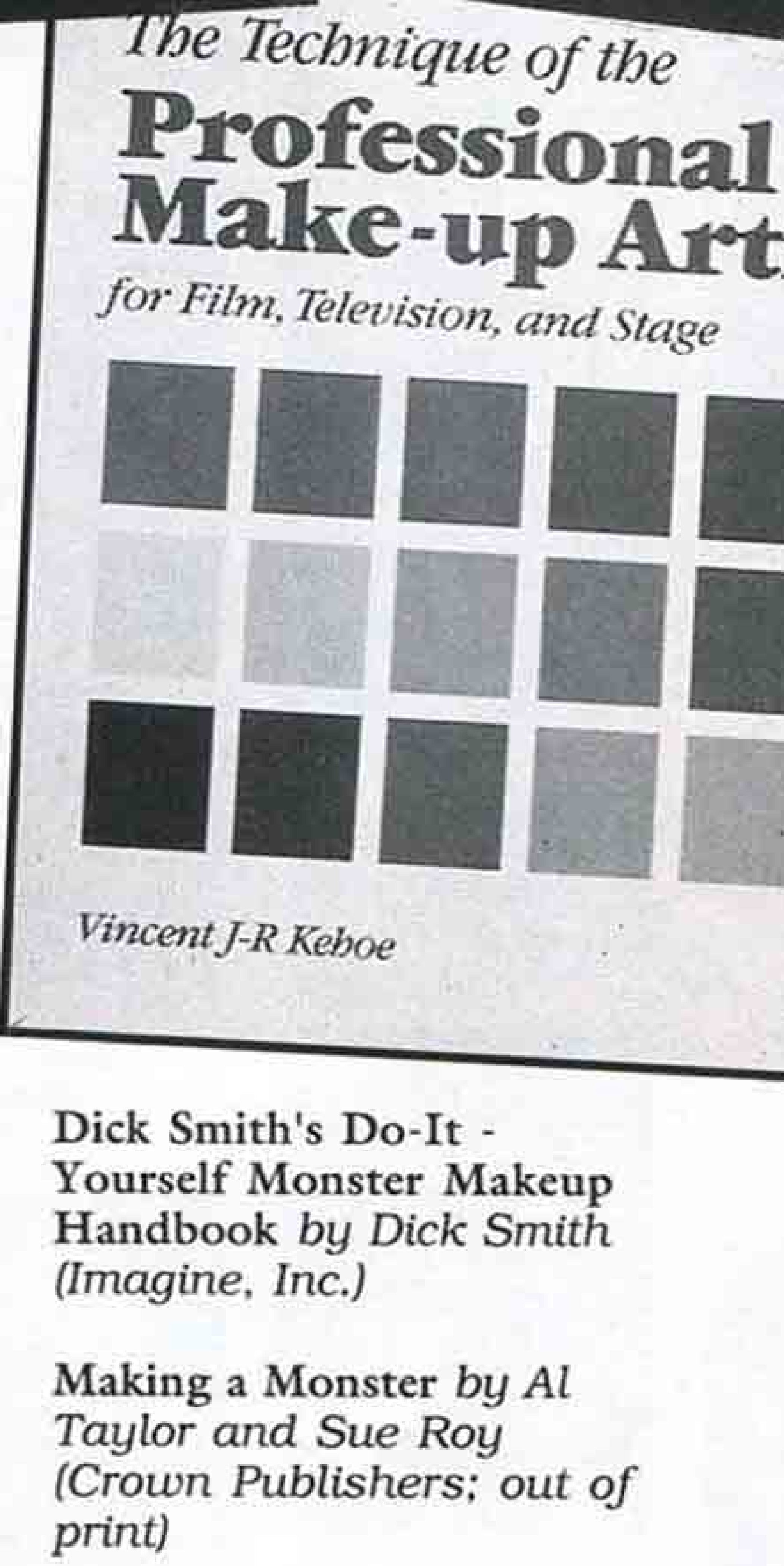
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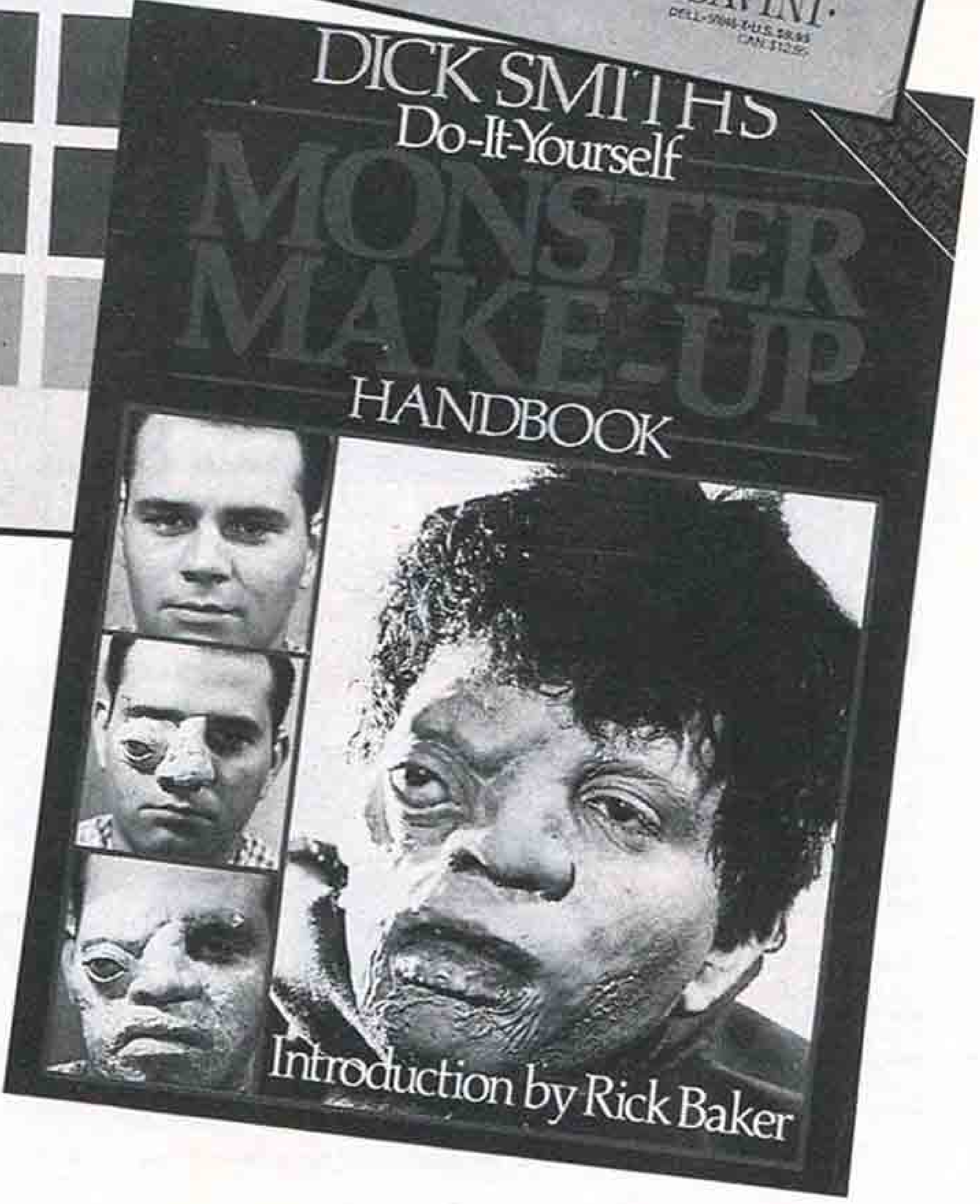
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4: *Salem's Lot;* H.G. Lewis; Caroline Munro; Don Siegel; *ALIEN; King Kong.* $6.

5: Carpenter's *The Fog; Village of the Damned; Them!;* Bert I. Gordon; Apes. $15.

6: Bottin & Savini shock FX; King & Romero team-up; *Friday the 13th;* Sean Cunningham; Vincent Price; *Quatermass;* Hammer history $10

7: Munro & Savini on *Maniac;* Chris Walas; *The Shining; Curse of Frankenstein;* Price; Hitchcock. $4.

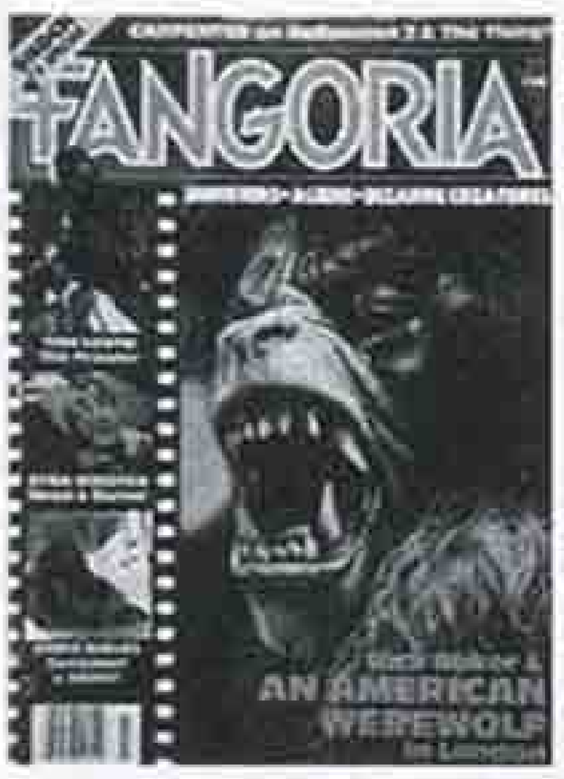
8: Carpenter; *Zombie* gore; Danforth & Allen; *Horror of Dracula;* AIP monsters. $4.

FANGORIA
'SCANNERS' EXPLODES!

10: Available again! The rarest issue! Cronenberg on *Scanners; Mother's Day;* Plus Carpenter, Craven, Cunningham, Coscarelli & *The Outer Limits.* A limited supply! $15.

11: Bottin & *The Howling; My Bloody Valentine;* Hooper's *Funhouse; Scanners;* Sangster; writer Charles Griffith on Corman; *Omen III.* $4.

13: Landis on *American Werewolf;* Romero talks; *Wolfen;* P.J. Soles; Carl Fullerton/*F13—Part 2* FX; Charles L. Grant; Ramsey Campbell. $6.



14: Baker & *American Werewolf;* Carpenter & *Halloween 2;* Savini, Burman, Winston, Walas & Harryhausen FX; Jenny Agutter. $6.

15: Jamie Lee Curtis; *Halloween 2;* Craven's *Swamp Thing;* Burman; Harryhausen; Hitchcock; *Rocky Horror* sequel; Siskel & Ebert on horror ratings. $4.

16: *Basket Case;* Dick Smith; Chris Tucker FX; Straub & *Ghost Story;* Baker FX; Harryhausen; Adrienne Barbeau. $4.

17: Craven; Smith & *Ghost Story* FX; Sexy Fiona & gory H.G. Lewis; Alan Ormsby's *Cat People; Halloween II; Dark Shadows.* $4.

FANGORIA
THE SHINING

19: *The Road Warrior;* Cronenberg, Carpenter & Landis meet; Greg Cannom; *Poltergeist;* Dick Miller! $4.

20: Joe Dante talks; Paul Bartel; Carpenter on *The Thing;* more with Landis & Cronenberg; Savini, King & *Creepshow; American Werewolf* star; *Craig Reardon.* $20.

21: Reardon & *Poltergeist;* Bottin & *The Thing; F13—Pt. 3,* Zacherle; Cannom FX; more with Carpenter, Landis & Cronenberg. $4.

FANGORIA
HALLOWEEN

22: Romero & *Creepshow; Halloween III; F13—Pt. 3* FX; Tor Johnson; Elvira; Ingrid Pitt. $4.

FANGORIA
EVIL DEAD
Can they be stopped?

23: Hooper on *Poltergeist & Texas Chainsaw; Evil Dead; Halloween III* FX; *Incubus.* $4.

24: *Poltergeist* ILM FX; *Q; XTRO; The Sender; Bloodfarmers;* Klaus Kinski. $4.

25: Cronenberg on *Videodrome;* Savini after *Creepshow; Alone in the Dark;* Whitley Streiber & *The Hunger; Poltergeist* FX; Darren McGavin on *Kolchak.* $4.

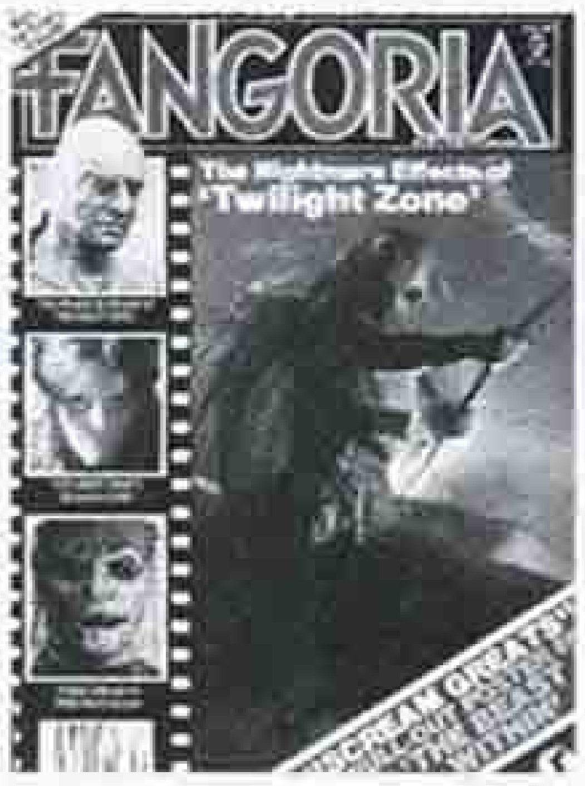
26: Smith & *The Hunger;* H.G. Lewis; FX of Caglione, Munns, Beswick; Michael (*Mark of the Devil*) Armstrong; Ted (*Corpse Grinders*) Mikels; Ed French FX. $4.

27: Savini book excerpt; Tony Perkins; *Evil Dead* FX; Peter Walker slasher movies; Bradbury on horror. $4.

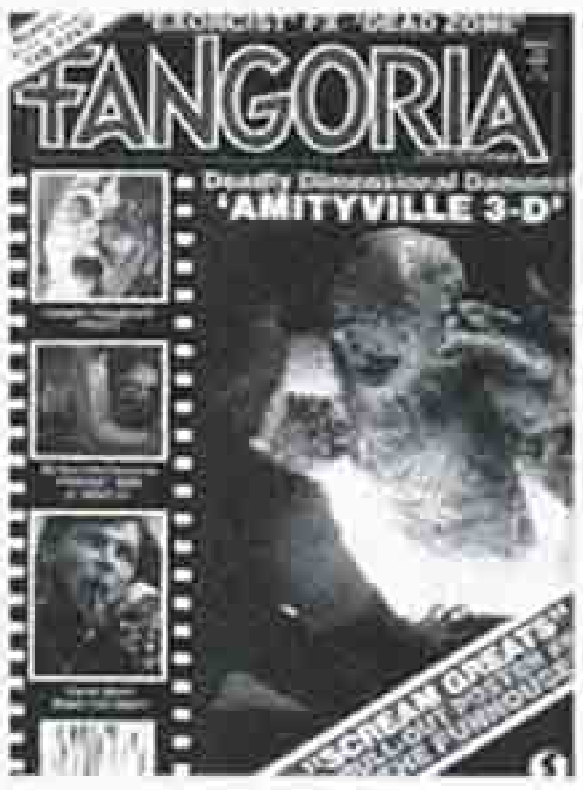
FANGORIA
A Fit of Fear!
'Spasms'

28: *Psycho II;* FX of Smith, Fullerton & Buechler; *Dead Zone,* AIP days; Veronica Carlson. $4.

29: Cronenberg on *Dead Zone;* George (*Mad Max*) & Dick Miller; *Twilight Zone* movie; H.G. Lewis; Lucio Fulci; *American Werewolf; Dead of Night.* $4.

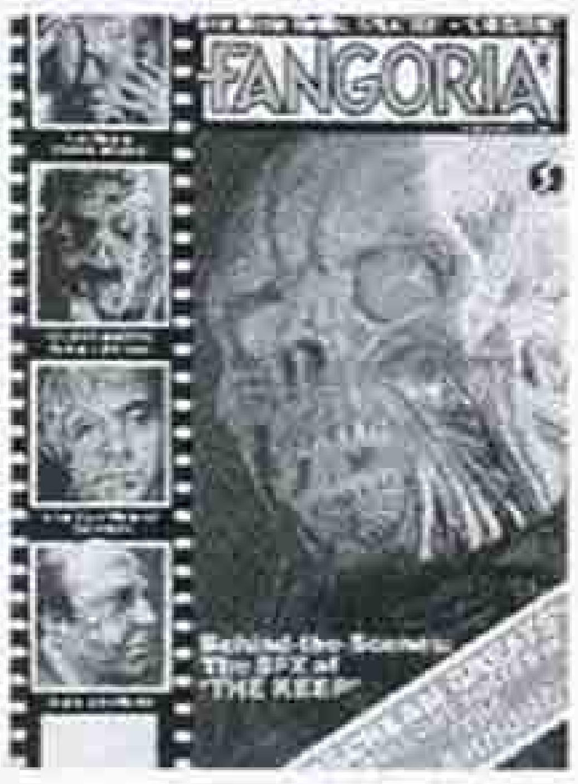


30: Joe Dante speaks; Reardon *Twilight Zone* monster FX; *Cujo;* Carpenter; Freddie Francis; Vincent Price; James Herbert. $4.



31: *Dead Zone; Amityville 3D* FX; *Exorcist* mechanical FX; *Pieces;* Matheson. $4.

32: Carpenter's *Christine;* Scorsese on Cronenberg; *Cujo* FX; Subotsky; John (*Living Dead*) Russo; *C.H.U.D.;* Herbert; Stan Winston. $4.



33: Maley's *Keep* monster; *Splatter; Strange Invaders* FX; Italian zombies; Ed French FX. $4.

34: The early Rick Baker; *Chainsaw's* Ed Neal; *Mutant (Night Shadows);* Argento; Berryman on *Hills Have Eyes 2;* Reardon & *Dreamscape; Firestarter.* $4.

35: Cannom/Shostrom/Lazzarini rock video makeup; King interview; *Children of the Corn;* Baker; Argento; *Firestarter* burnings. $4.

FANGORIA
'FRIDAY THE 13th: THE FINAL CHAPTER'

36: Savini and *F13—Final Chapter* FX; King; Baker; *Ghostbusters;* Karloff; *Firestarter;* Hammer's Roy Ward Baker $6

37: Dante on *Gremlins;* Dick Miller; Baker's best; Gene Simmons; John Amplas; *Hills Have Eyes 2;* Mark Shostrom FX; Suart Freeborn. $4.

38: Dante; Walas *Gremlins* FX; Craven speaks; *F13* retrospective; *The Mutilator* gore; Freeborn; *Splatter University;* Jonathan (*LSOH*) Haze. $4.

39: The Shape vs. Leatherface & Jason; *Gremlins* FX; *Ghostbusters; "V"* FX; Freeborn; *Dreamscape.* $4.

FANGORIA
'RETURN OF THE LIVING DEAD'

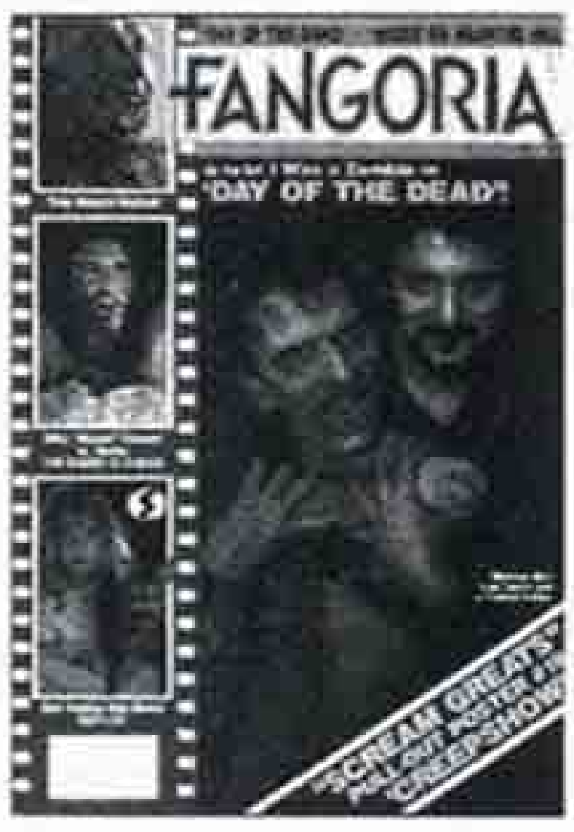
40: *Nightmare on Elm St.; Return of the Living Dead; Night of Comet;* Schwarzenegger on *Terminator;* Hammer vamps; Michael McDowell. $4.

41: Jim Cameron on *Terminator;* Chris Lee; *Ghostbusters* FX; *Darkside; C.H.U.D.* FX; *Creature;* Larry Buchanan. $4.

FANGORIA
COMPANY OF WOLVES

42: *Blood Simple;* King & Straub; Tucker's *Company of Wolves* FX; Mario Bava story; De Palma on *Body Double;* Chris Lee 2; Buechler. $4.

43: *Day of the Dead* set visit; King & Straub; *Cat's Eye & Silver Bullet;* John (*Brides of Blood*) Ashley; Rambaldi FX; Bava story 2. $4.



ACK ISSUES BACK ISSUES BACK ISSUES

pounding, blood dripping, incredibly informative and educationally enlightening back issues.

44: *F13—A New Beginning*; creating Freddy Krueger; O'Bannon on *Return of the Living Dead*; *Company of Wolves*; Siodmak story; Jonathan Frid; John Saxon. $4.

45: *Elm Street's* Heather Langenkamp; *F13—Part 5* FX writer; Dean R. Koontz. $4.

46: Hooper on *Lifeforce*; *Day of the Dead's* Bub; *Night of the Living Dead* book excerpt; *Re-Animator* gore; Caroline Munro; zombies! $4.

47: *Day of the Dead* FX with Savini; *Fright Night*; *Lifeforce* FX; *Neon Maniacs*; Weaver retrospective with giant snails. $4.

48: King revisited; more *Fright Night* FX; Romero; *Supernatural's* zombies; *Silver Bullet* werewolves; ultimate *Day of the Dead* pix. $4.

49: Argento's *Creepers*; more *Silver Bullet & Howling II* werewolves; *Toxic Avenger*; *Nightmare on Elm St. 2*; *Fright Night's* Chris Sarandon & FX; Bloch. $4.

50 Special 50th issue! *Elm Street* sequel; *Re-Animator's* bloody pix; Timpone interviews Angelo (*Freaks*) Rossitto; Savini as the Ripper. $4.

51: Steve Miner on *House*; *Darkside* FX; *Critters*; *Psycho III*; *Living Dead* FX; mutants and aliens; Clive Barker; Craven; Mary Woronov. $4.

52: John Carradine; *Demons*; Tony Perkins on *Psycho III*; Dennis Etchison; Savini in Fango video; *F/X's* skeleton crew; *Elm Street 2's* FX. $4.

53: *The Hitcher's* hell highway; *Underworld* FX; the other *April Fool's Day*, Jack Harris on *The Blob*; Romero's *Living Dead* remembered; Jason poster. $4.

54: *Poltergeist II*; *Maximum Overdrive*; *Creeps*; Ramsey Campbell; John Agar; *Critters* FX; Empire screenwriter; Freddie Francis. $4.

55: *Fly* set preview; *ALIENS*; *From Beyond*—first pix; *Psycho III*; Hooper on *Invaders from Mars & Chainsaw 2*; Buechler; Barker; Bates & Beswicke. $4.

56: *From Beyond* set visit; King on *Maximum Overdrive*; *Vamp*; Chris Lee; Savini on *Chainsaw 2*; *ALIENS*; Winston; Craven's *Deadly Friend*; Cronenberg on *The Fly*. $4.

57: Cronenberg's *The Fly*; *Texas Chainsaw 2* set visit; Craven on *Deadly Friend*; *F13—Part 6*; *Overdrive* & *ALIENS* FX. $4.

58: Chris Walas & the FX of *The Fly*; writing *Chainsaw 2* David Lynch's *Blue Velvet*; Ken Foree on *Dawn* & *From Beyond*; Robert Englund on being Freddy; Stephen King retires! $4.

59: Stuart Gordon on *From Beyond*; *Darkside* preview; Thom Mathews (a.k.a. Tommy Jarvis) of *Jason Lives*; *Demons* FX; *Trick or Treat*; David Carradine; *Fly* poster. $4.

60: *The Exorcist* remembered with Dick Smith, Linda Blair, William Blatty and others interviewed: Scream Queens Barbara (*Re-Animator*) Crampton, Linda (*Terminator*) Hamilton and Krysty (*Deadly Friend*) Swanson. Plus new *Little Shop of Horrors*. $4.

61: Exclusive *Rawhead Rex* preview; Dick Smith, teacher; Jeffrey Combs on *Re-Animator & From Beyond*; Sam Arkoff recalls his AIP days & Michael Carreras relives Hammer; Dick Miller update; more *Fly* stuff and Leatherface poster! $4.

62: *Nightmare on Elm St. 3*; *Evil Dead II*; special *Friday the 13th* salute; more Arkoff; the zombies march in *The Dead Next Door*, new Jason poster. $4.

63: The unrated joys of *Evil Dead II*, the lovely Nancy of *Nightmare 3*; Alan Parker on *Angel Heart*; Italian zombies; the fall of Hammer. $4.

64: Robert Englund's "Making *Nightmare 3*"; Raimi on *Evil Dead 2*; *NOTLD* remake; *From Beyond* FX; Savini as The Creep; Skipp & Spector. $4.

65: *Lost Boys* & *Predator* previews; *Nightmare 3* hero; Freddy poster; *Hellraiser* exclusive; Bruce ("Ash") Campbell; Romero protege. $4.

66: Special makeup FX issue, with Kevin (*Nightmare 3*) Yagher, Rob Bottin on *RoboCop*, *Hellraiser's* Bob Keen and Greg Cannom's *Lost Boys*; the unseen Argento (rare pix!); *The Monster Squad*. $4

67: *Hellraiser*; *Lost Boys* hero; *Evil Dead II* FX; Cushing talks; *Street Trash* gore; Larry Cohen; *The Believers*; John (*Fury*) Farris. $6.

68: Jason actors, pt. 1; Rick Baker; slasher beach party; *The Hidden*; *The Unholy*; *Lost Boys* poster; Cohen 2; *Vengeance, The Demon*. $4.

69: Jason actors 2 & Jason poster; Carpenter's *Prince of Darkness*; *Brain Damage*; *Linnea Quigley*; Stan Winston's *Vengeance*; *Running Man*. $5.

70: *Werewolf*; *Vengeance, The Demon* FX; *F-13—The Series*; Gunnar ("Leatherface") Hansen tells all; *Living Dead II*, Anne Rice. $5.

71: *NOTLD* salute with REAL color pix! Uncle Bob on *Brain Damage*; Craven's *Serpent & the Rainbow*; *Dark Tower*; *Chainsaw Hookers*. $5.

72: Censored *Brain Damage* scenes; *Poltergeist III*; *Bad Dreams*; *NOTLD* cast remembers; *Maniac Cop*; *Howling* trilogy. $5.

73: *Dead Heat*; scream queen Jennifer Rubin; Englund's *976-EVIL*; '50s monsters remembered; *The Seventh Sign*; literary horrors. $5.

74: Exclusive *Friday the 13th, Part VII* interviews; the making of *Beetlejuice*; Will there be a *Re-Animator* sequel?; Hammer's Anthony Hinds; Michael (*ALIENS*) Biehn; *Critters 2*; Bob Keen. $5.

75: On set with *Phantasm II* and *Monkey Shines*; Making *Friday the 13th, Part VII*; Traci Lords is *Not of this Earth*; *Ghost Town*; *Hellbound: Hellraiser II*; *Child's Play*; Hammer days. $5.

76: Summer sequel spectacular: *Hellraiser II*, *Phantasm II*, *Fright Night 2* and *Nightmare on Elm Street 4*; Return of *The Blob*; Steve Johnson FX; George Romero interview; Fango convention. $5.

77: On set with *Nightmare on Elm Street 4*; Special Makeup FX issue: Tom Savini, the FX of *Fright Night 2* and *The Blob*; *Elvira, Mistress of the Dark*; *Halloween IV*; $5.

78: All aboard for *Hellbound: Hellraiser II*—in-depth Clive Barker interview; *Nightmare 4* FX—exclusive photos!; Carpenter on *They Live*; bloody *Waxwork*; *Blob* FX; *Dead Ringers*. $5.

79: On set with *Halloween 4*; *Nightmare 4* FX—the Roach Motel; Chris Sarandon on *Child's Play*, *Watchers* movie; Cronenberg talks; Tony Perkins interview; Ken Russell on *White Worm*. $5

80: On set with *The Fly II*; Exclusive interviews with Duane (*NOTLD*) Jones and Donald Pleasence; *I, Madman*; Steve Miner's *Warlock*; Elvira poster; *Hellraiser's* Ashley Laurence; Cronenberg; *F-13* TV. $5.

81: Special issue: Directing horror, with Chris (*Fly II*) Walas, Tom (*Life on the Edge*) Burman, Sean (*Deepstar Six*) Cunningham and others; superbloody previews of *Horror Show*, *Toxic Avenger II*; on set with *Pet Sematary*, *Monsters* and *Freddy's Nightmares*. $5.

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By DOUG DREXLER

My Demon Lover

How to Make a MONSTER

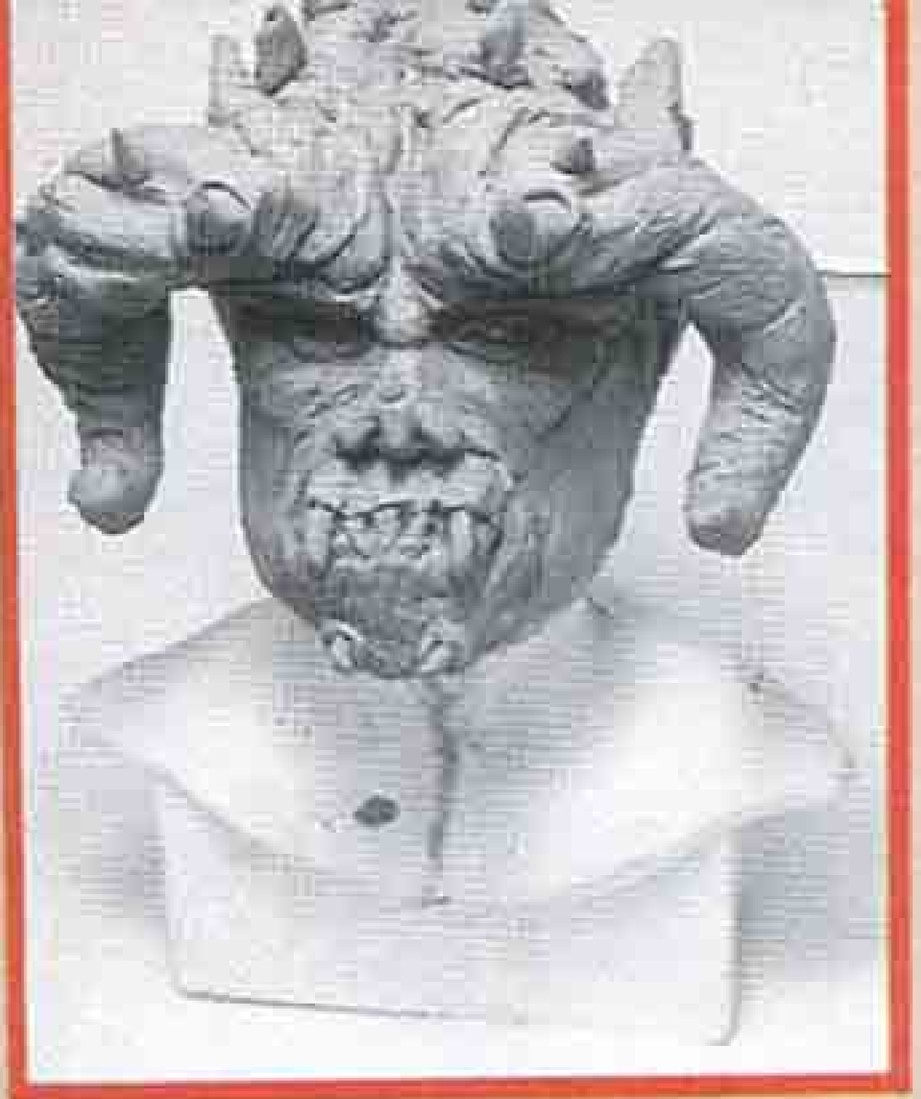
How this creature got its nickname Pee-wee we'll never know, but here's how the FX masters brought him to life.

I remember first starting out, discovering Richard Corson's *Stage Makeup* and within its volume, photos of Dick Smith assembling his historic *Little Big Man* makeup. I breathlessly savored every dot of every photo. Man, I hijacked an opaque projector and blew those pictures up to mural size. I was looking for labels! Studying those photographs and pondering Dick's technique was exciting.

We'd like to present—in the same spirit as that classic Smithian pictorial—a photo journal of our own.

1: Not too long ago, John Caglione and I worked on an obscure little film called *My Demon Lover*. Not exactly *Gone With the Wind*, but it did allow us to give flight to imagination and design some far-out critters. Our favorite, hands down, was the Pee-wee demon: 14 pieces of untamed rubber comin' at ya, no mere bag of shells. How do you make a monster like that? Where do you begin?

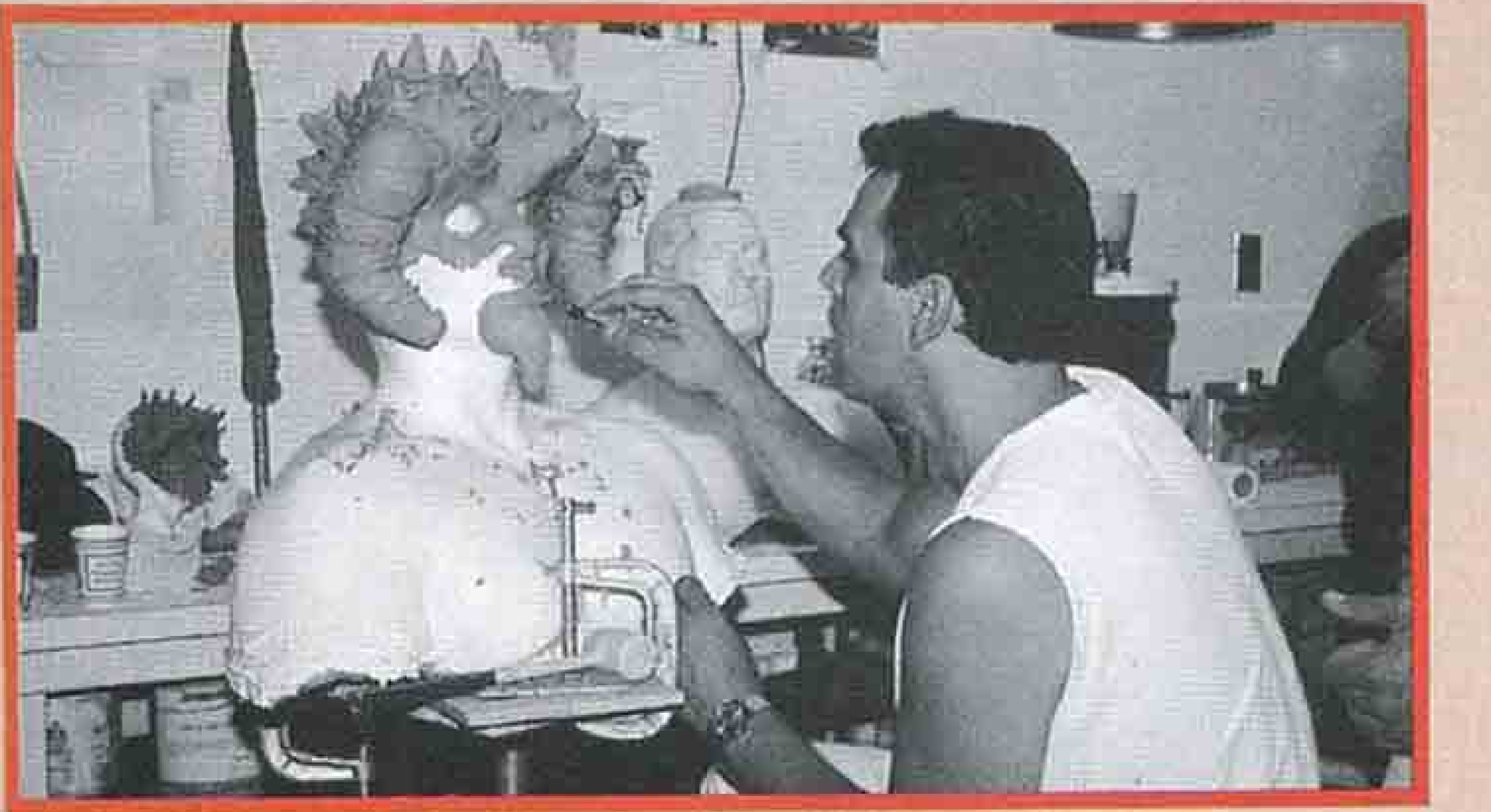
All Photos: Copyright Caglione & Drexler



2: Well, speaking for ourselves, at the outset of each job we set aside a week or two just to brainstorm and play with concepts. *My Demon Lover* presented some fertile soil, and we planted a few special seeds which we lovingly cultivated. Early on, we settled the direction of our design ethic. Keeping in mind that *My Demon Lover* was a comedy genre spoof, the thrust of our designs would reflect this. While it was our intention that Pee-wee not be outrightly laughable, we did feel there should be an undercurrent of fun about him. It was equally important that he be frightening.

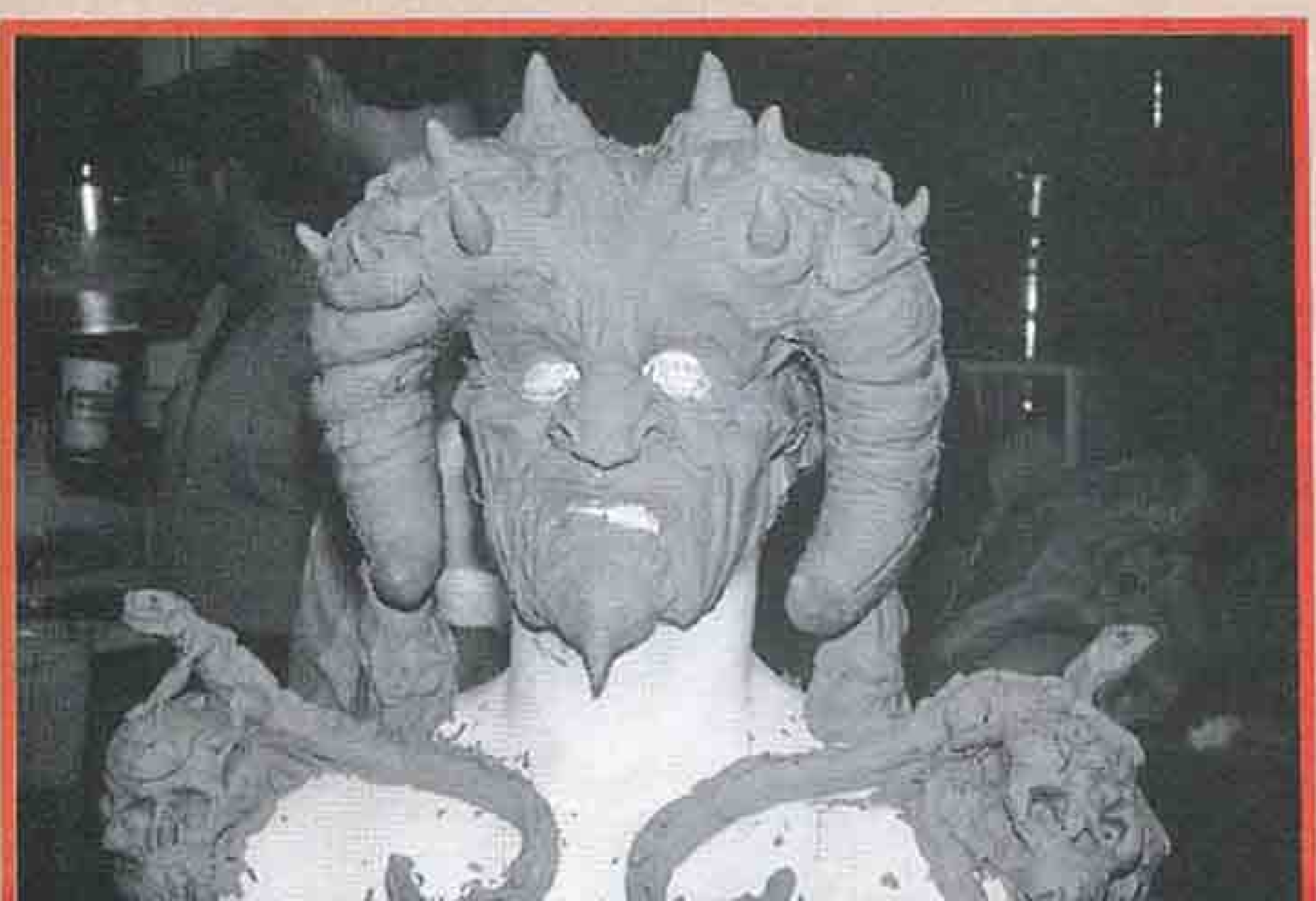
Pee-wee is a man who loves his job and revels in his evil, in contrast to Scott Valentine's character Kaz, who is suffering a curse. Since Pee-wee is a demonic shape-shifter and obviously in control, we felt he deserved an elegant, decorative quality. Pee-wee is literally a self-made man, unlike Kaz, who is sort of an unmade man. Kaz is ugly for ugly's sake; Pee-wee is not ugly, he is fearsome.

Photo 2 represents but one of many ideas for Pee-wee, this maquette coming closest to his final concept.

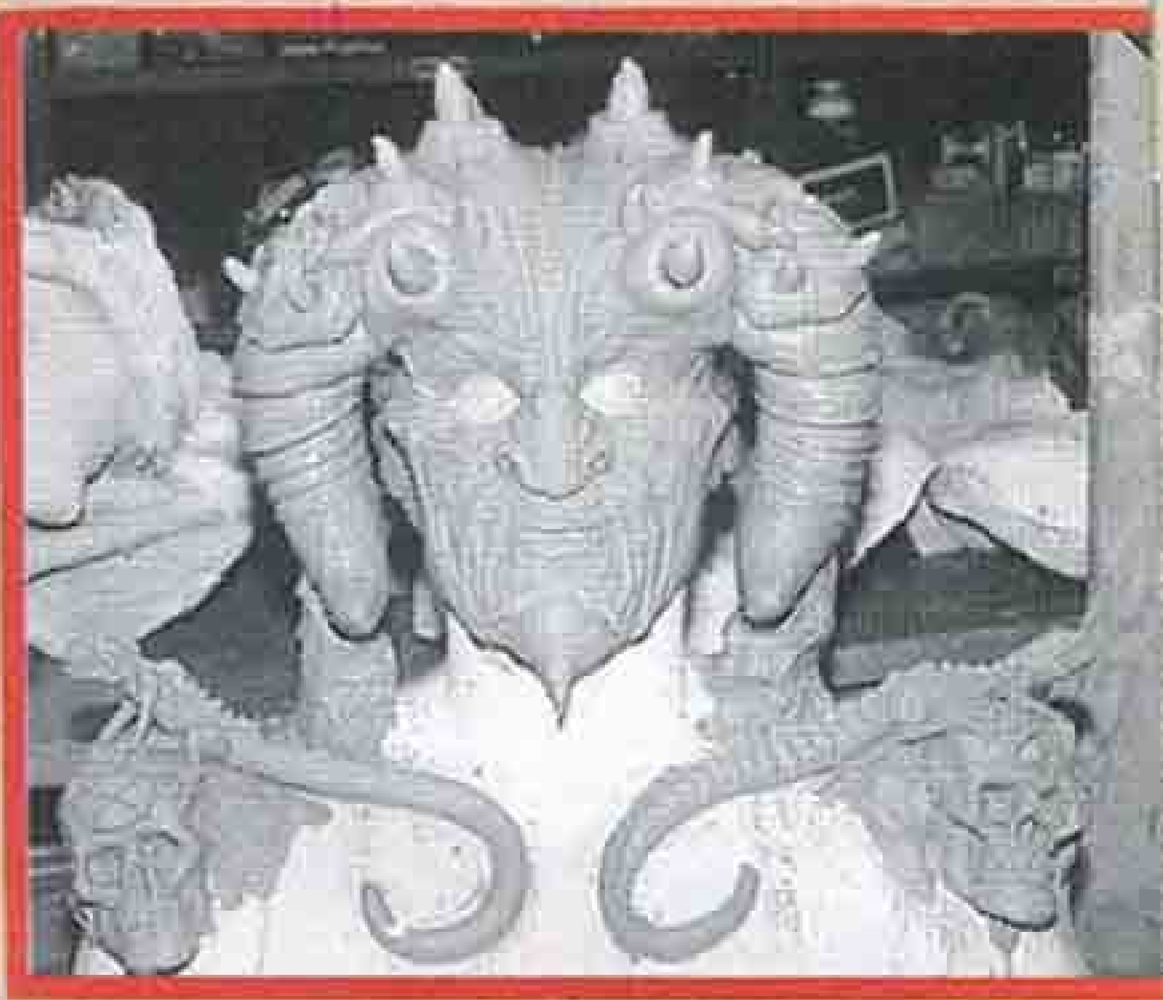


3: OK, so John's excited. "No prisoners!" he cries, attacking the clay with unbridled fury. He concentrates on the folds of the face, while I become obsessed with fashioning the demonic headdress and snazzy lizard epaulets.

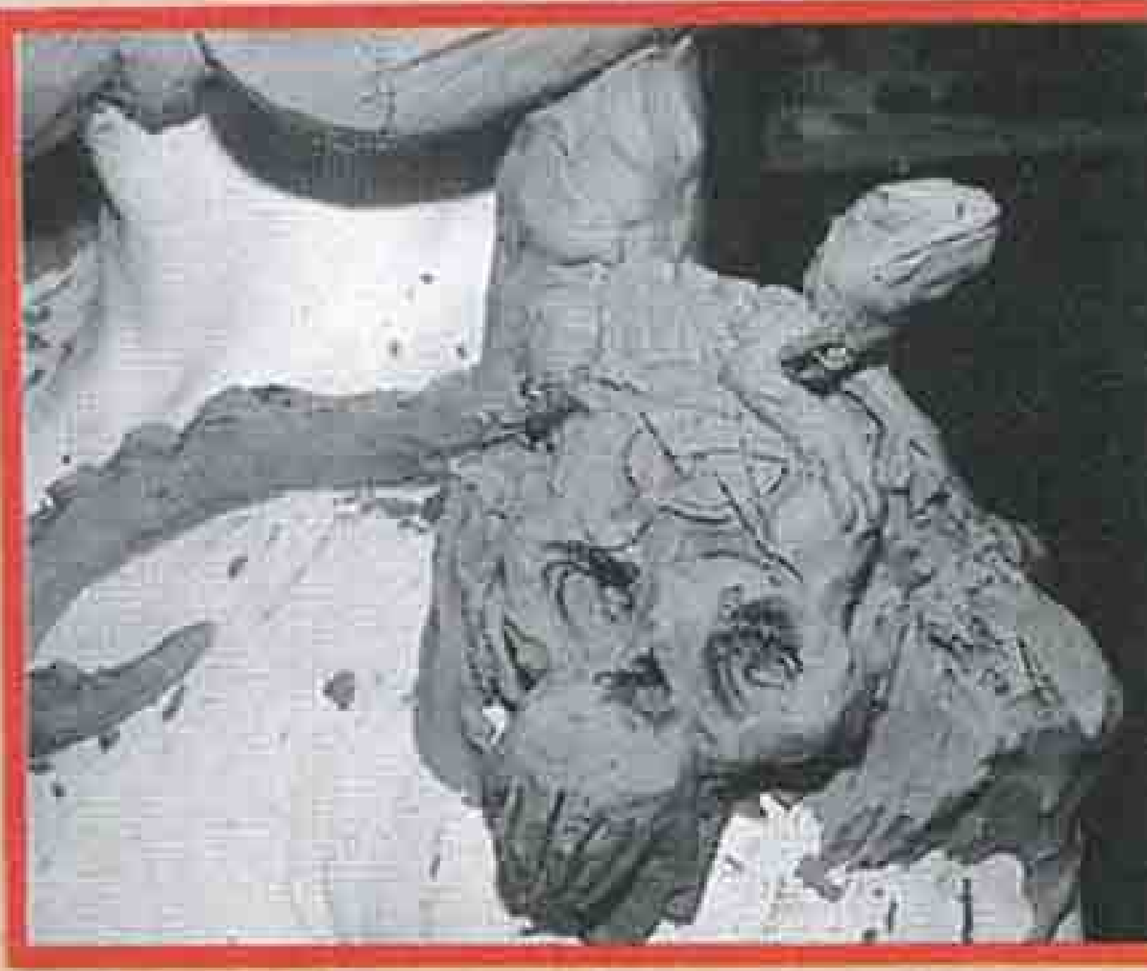
4: Now we're getting somewhere. Everything is blocked out, and the fun begins! Since we have established Pee-wee's prosthetic girth, we are free to go ahead and refine. We polish with impunity!

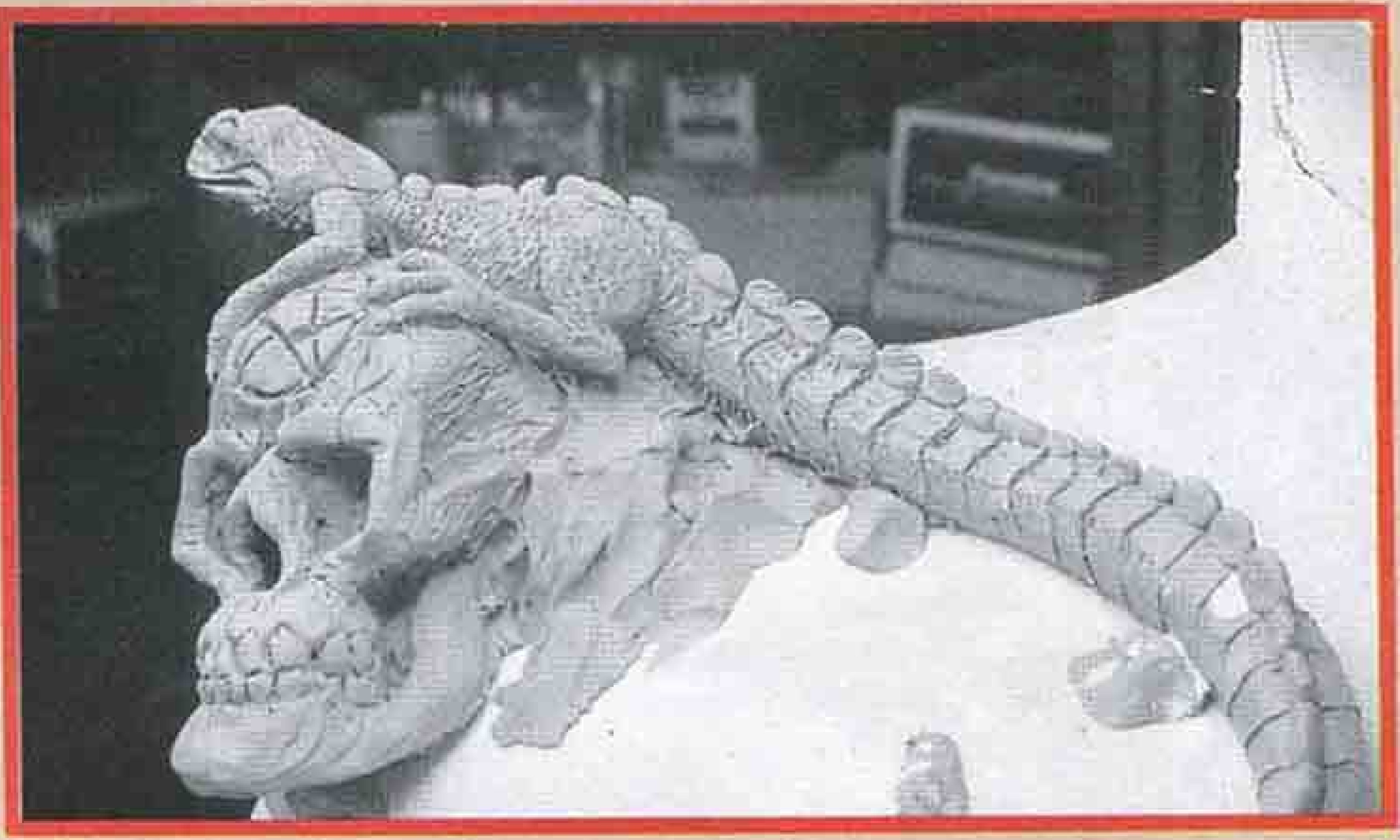


5: Before and after. Just like turning the focusing ring on a camera, ain't it? By now the sculpture might just as well be made of stone, for we are at the point of no return. The clay is ready to commit to Ultracal.



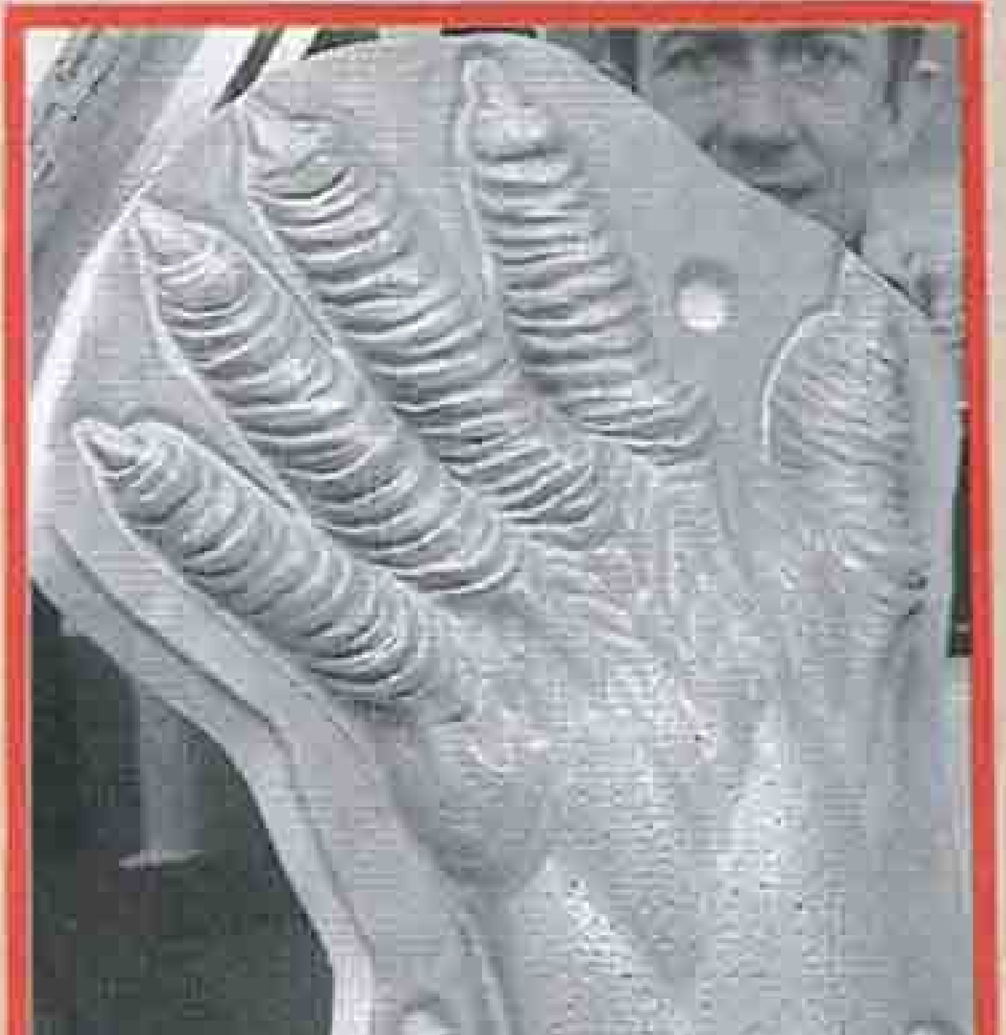
6: Since you loved that before-and-after gag so much, we figured a double dose could do nothing but good! Let's turn the ol' focusing ring one more time and thrill again to the concept of before...



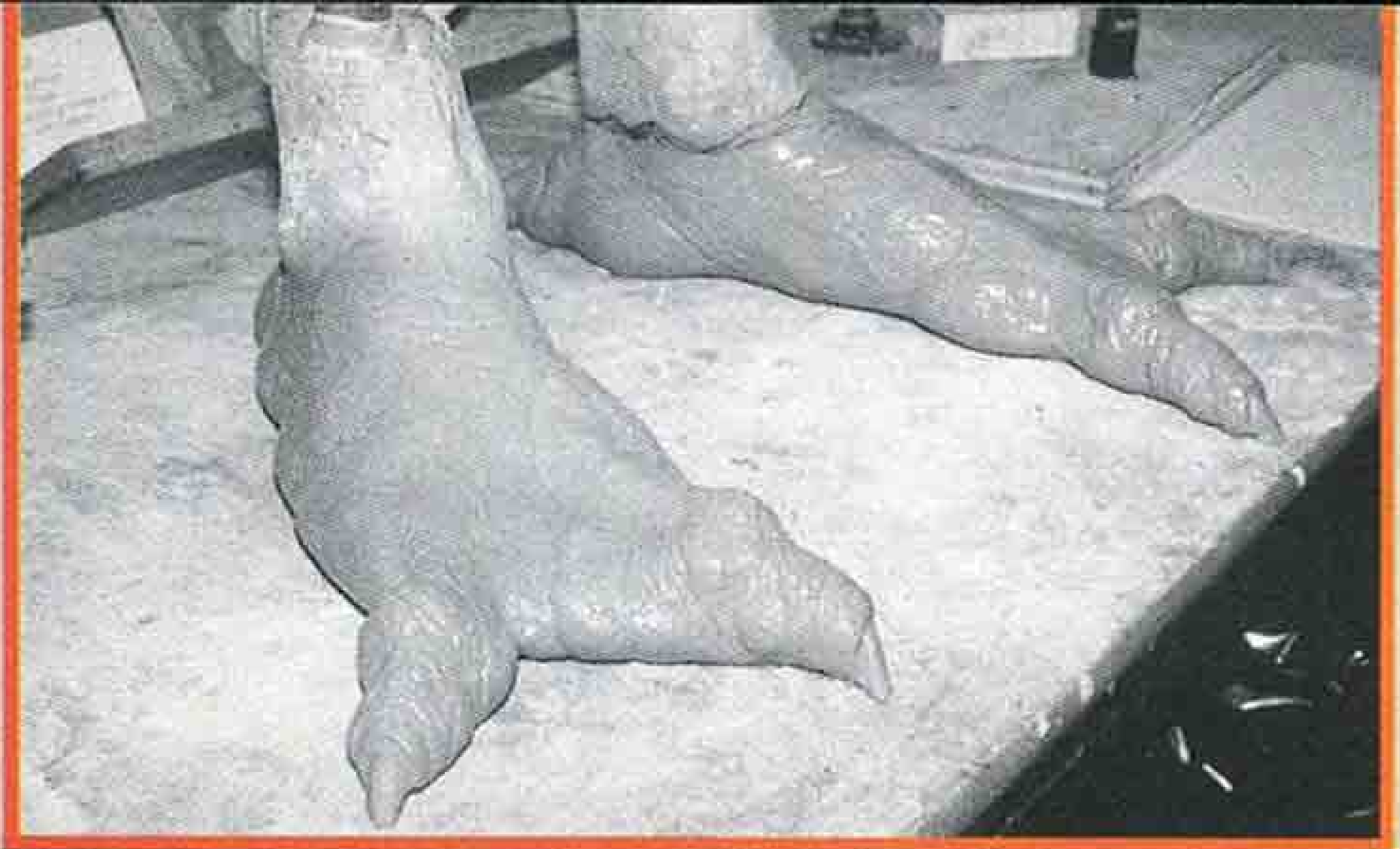


7: ...and after! Although Pee-wee's epaulets were rather convoluted, we opted to keep the mold a simple two-piece job in order to speed things up. This decision would indeed make filling those suckers an adventure in creative foam injection.

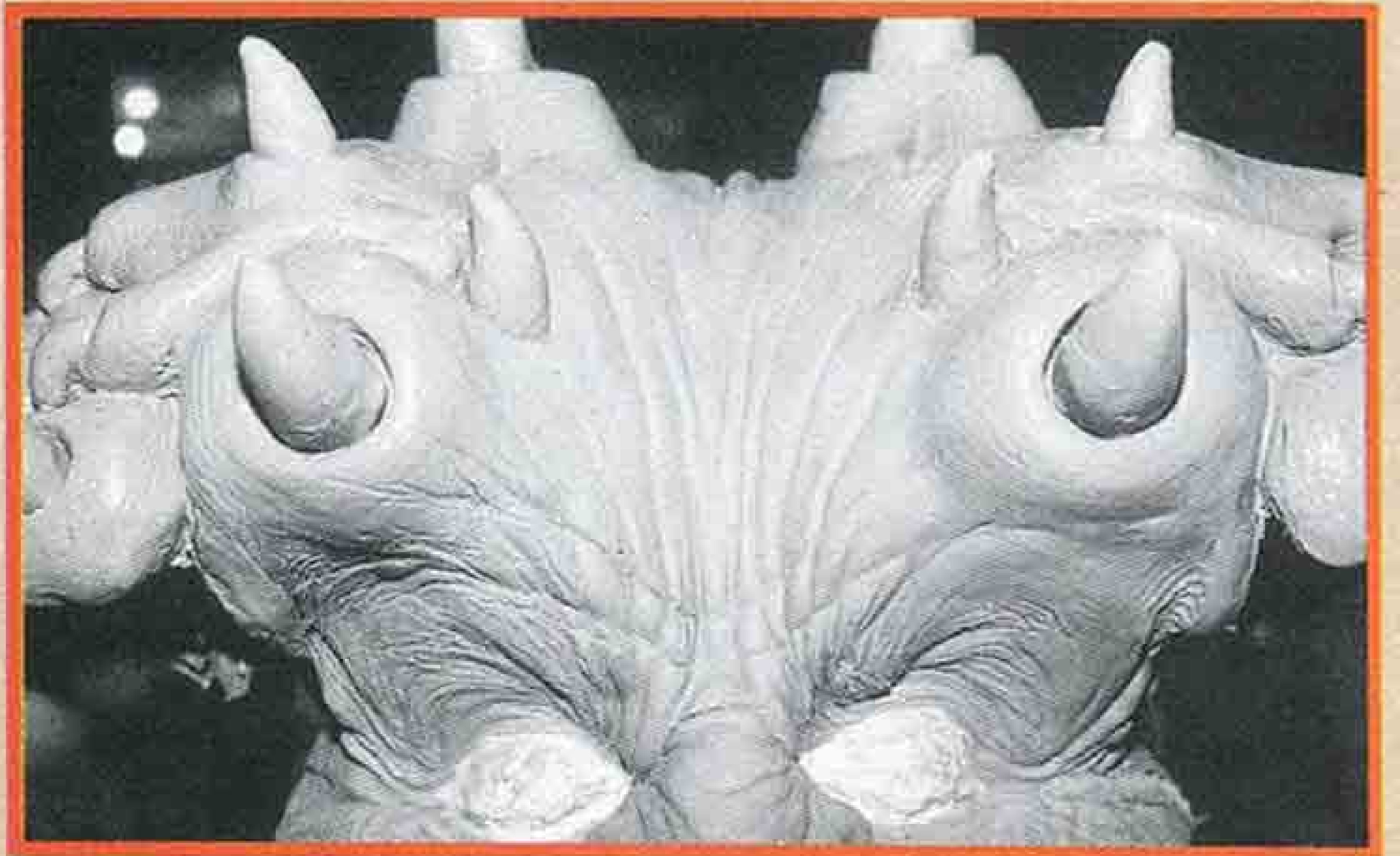
At this point, the epaulets will be lifted off the Hydrocal positive and seated onto an Ultracal replica of Pee-wee's delts.



8: Jovial John Caglione, finished with Pee-wee's fearful countenance, moved onto modeling the monster's digits. Sculpted directly onto an Ultracal positive, they were envisioned by John as electrodes capable of discharging bolts of energy with deadly accuracy. We would embellish this idea by gilding the ringlets in metallic gold.

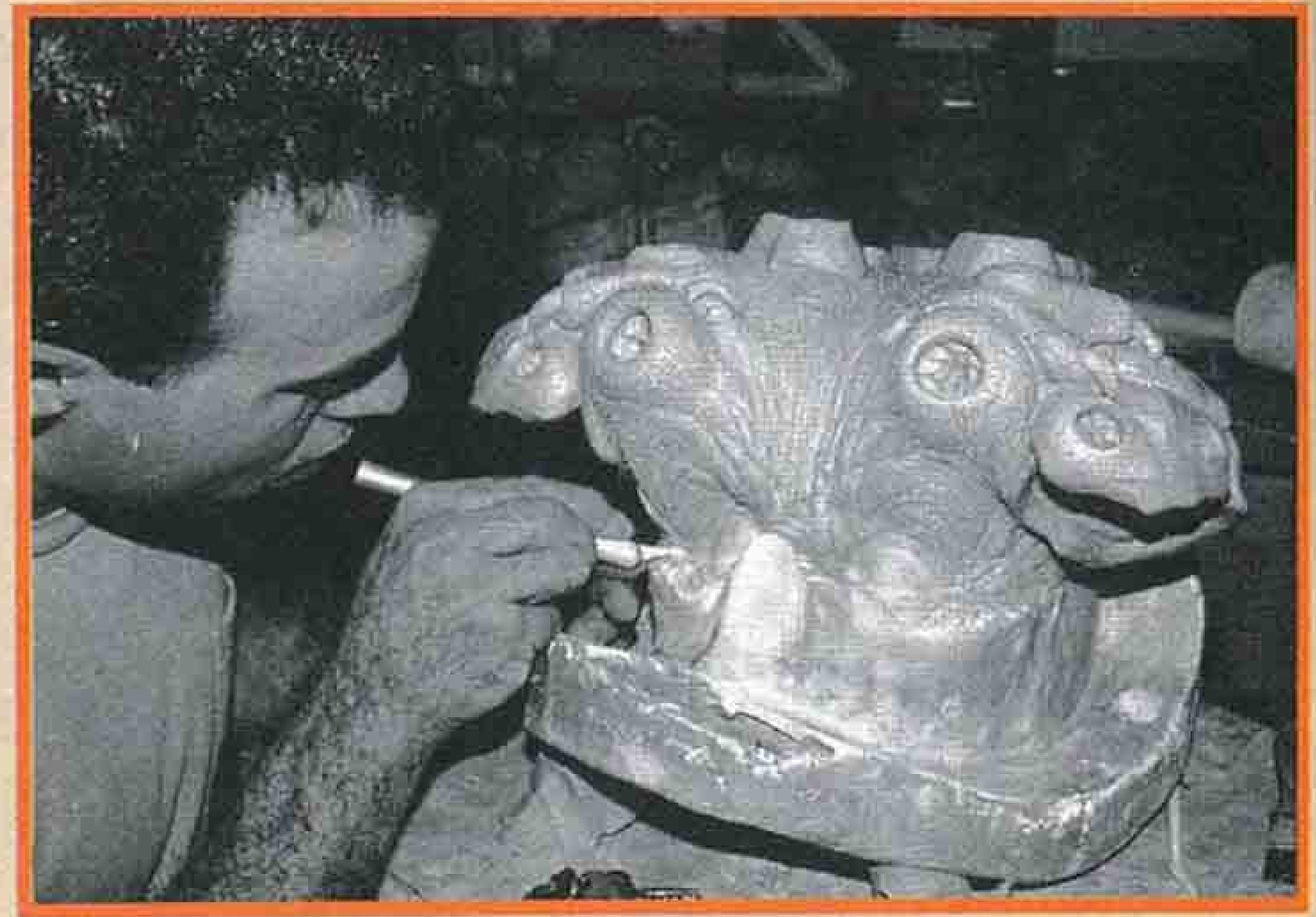


9: Having given Pee-wee a hand, John had a leg up on things. Therefore, it was only natural that his next sculpture would foot the bill nicely. Completed, a three-piece Ultracal negative was thrown, with the foot/core floating within. Its only contact with the negative was the mold's cutting edge, and keys which fall across the core's ankle.



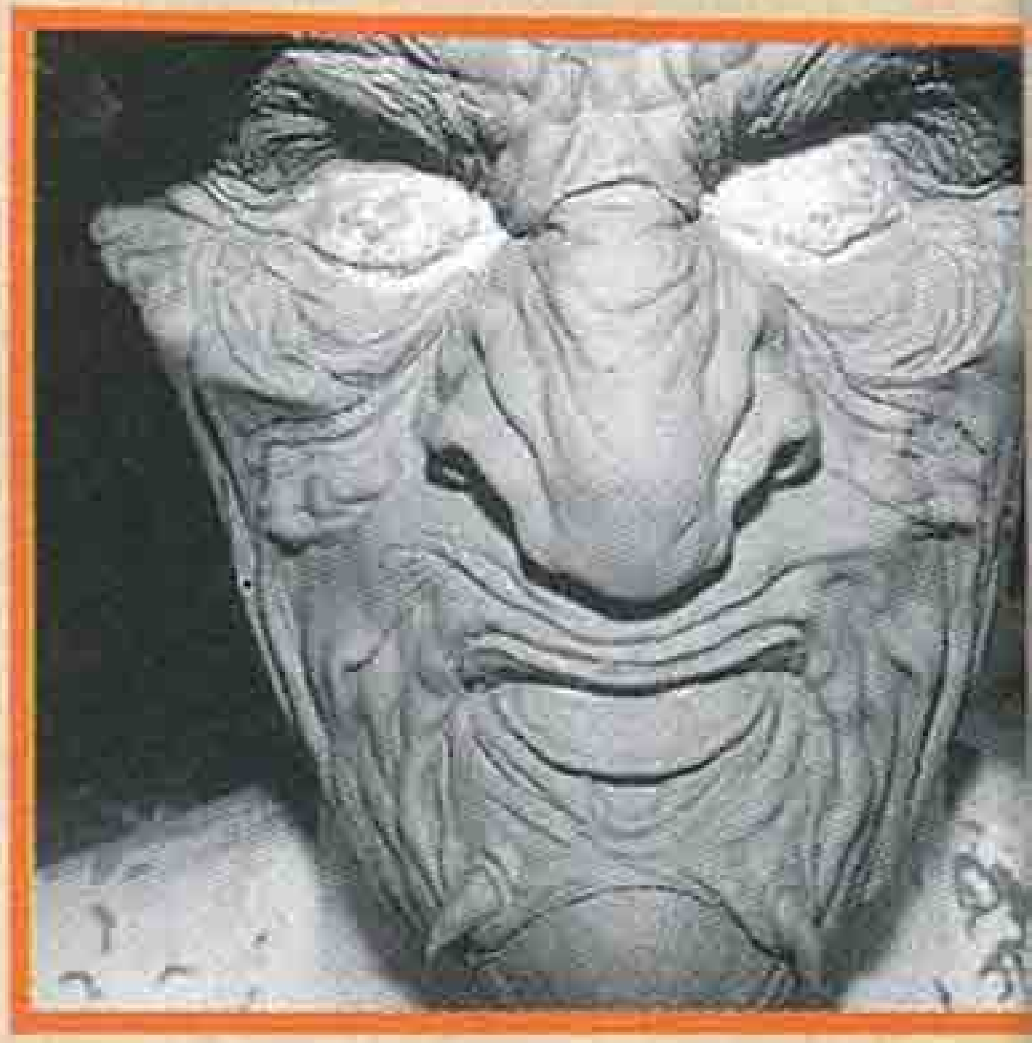
10: Behold the brassy notes of Pee-wee's horn section. As with most complicated makeups, the sculpture must be divided up and placed onto smaller Ultracal positives. In return, you get better-fitting foam latex pieces. Remember, the larger the piece, the greater the shrinkage. Furthermore, sectioning these things simplifies foam injection and provides for a better blending edge.

11: So whattaya do? You go back to the life cast and fabricate some negative snap molds of the big fella's features in white Hydrocal. You need an eye for undercuts when making these babies, because you are pouring two rigid materials against one another—if caution is not exercised, even the dinner bell won't get 'em apart! From these Hydrocal negatives of Pee-wee's face come brand-new Ultracal positives onto which the sectioned clay pieces will be seated.



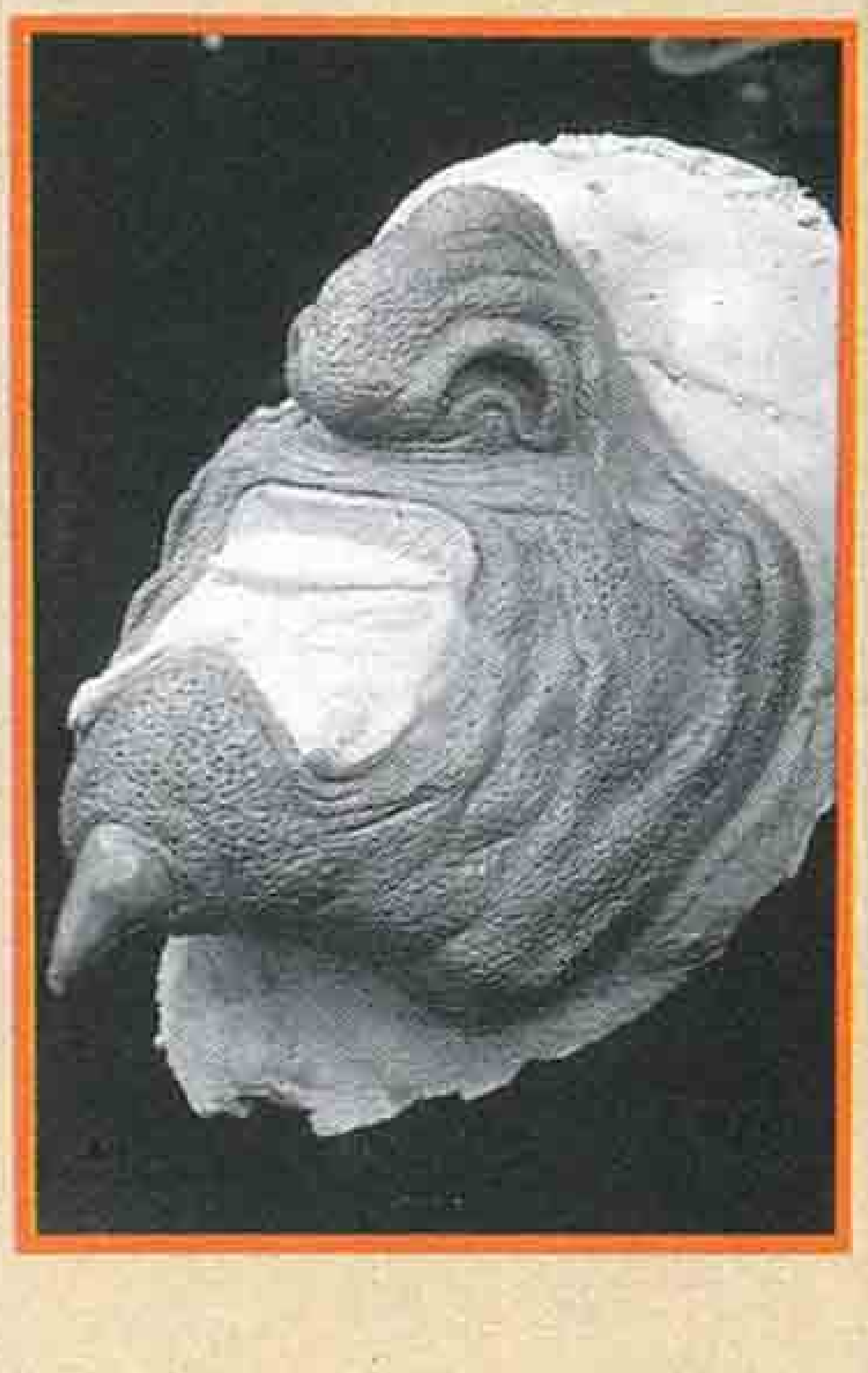
12: Aha! Observe the courageous makeup artist finalize the transplant of Pee-wee's horn section onto its very own Ultracal positive. This portion of the sculpture could have been further broken down to facilitate foam latex injection—but *noooooo*! Filling the twists and contortions of this thing would later prove to make grown men cry. Ultimately, we had to fill the mold in sections, allowing each to set before moving onto the next. By God, we would prevail!

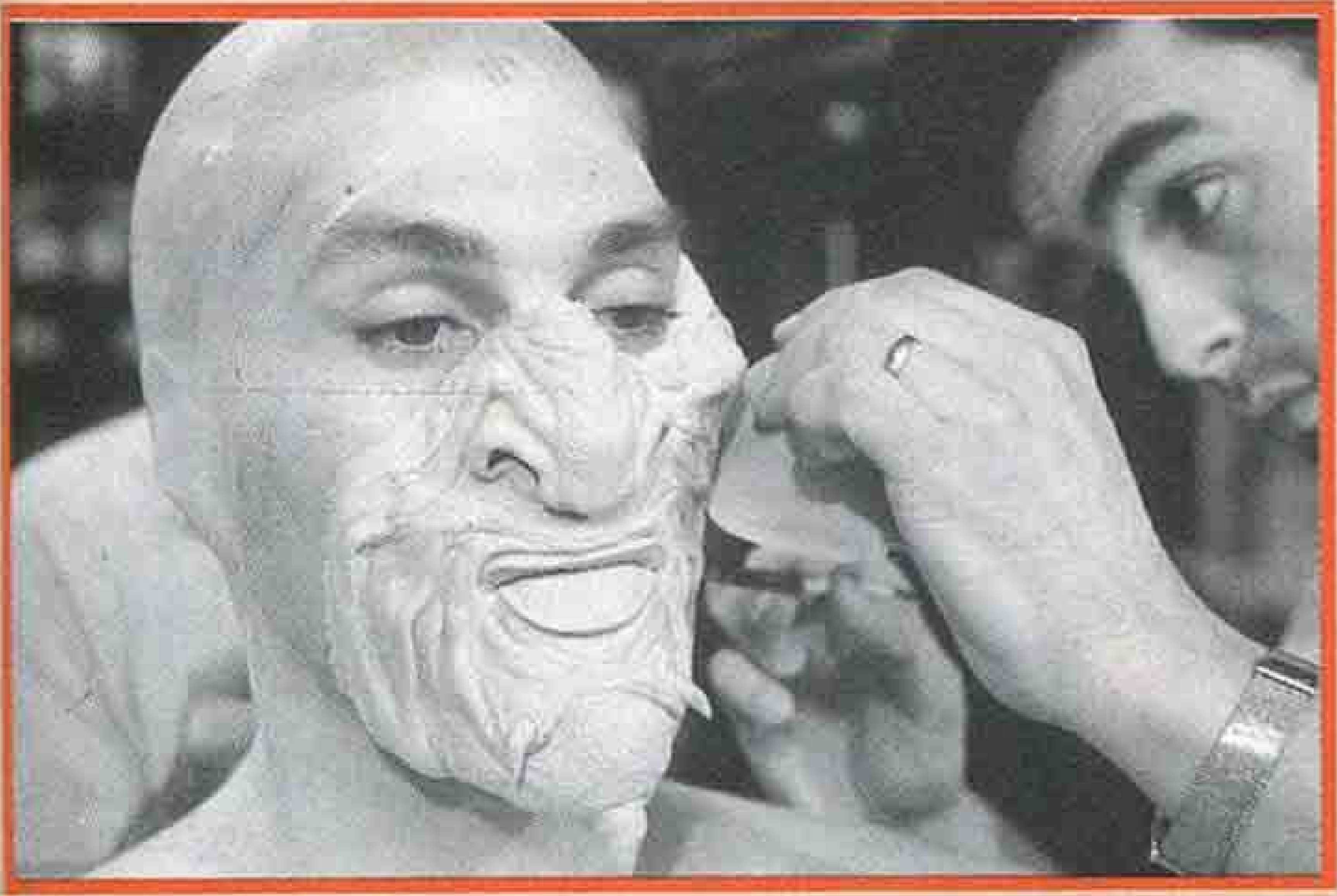
13: Oooooh! A beauty shot of John's facial work steps up to take its place. (Appy polly loggies to you *Nightmare* fans out there, but Freddy is a wimp, man!) Let's illustrate another section mold, OK? We're gonna cut this baby up and transfer it to a custom Ultracal positive...



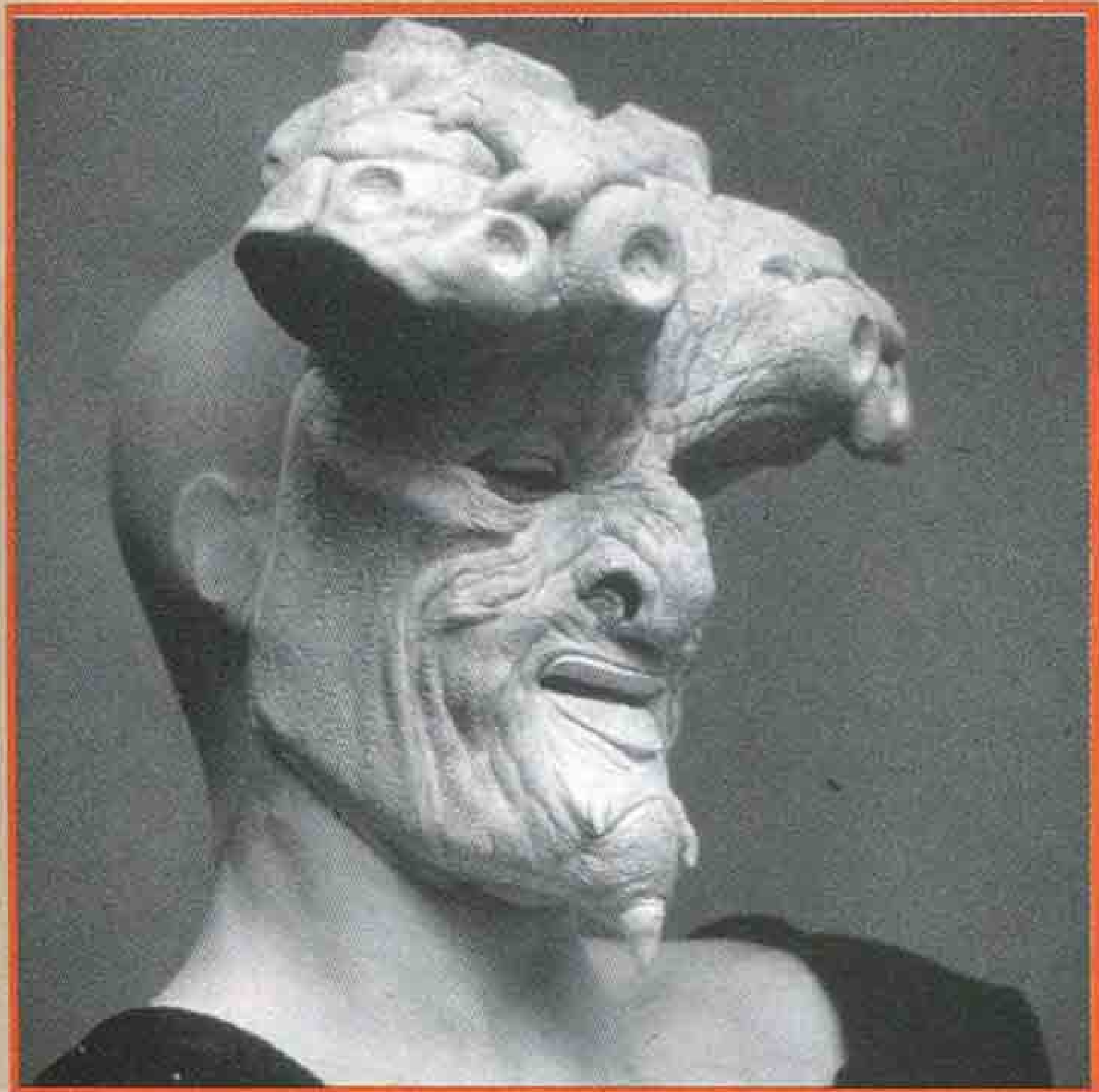
> Since Pee-wee is a demonic shape-shifter and obviously in control, he deserved an elegant decorative quality.

14: ...and here it is. That gray area surrounding the mouth is part of the Ultracal. For a better fit, we sectioned the lips into still smaller molds and cast them as intrinsic parts of the facial positive seen here. In this way, the facial appliance would be applied following and blending up onto the lips, assuring the perfect integration and a better fit around the critical mouth area.



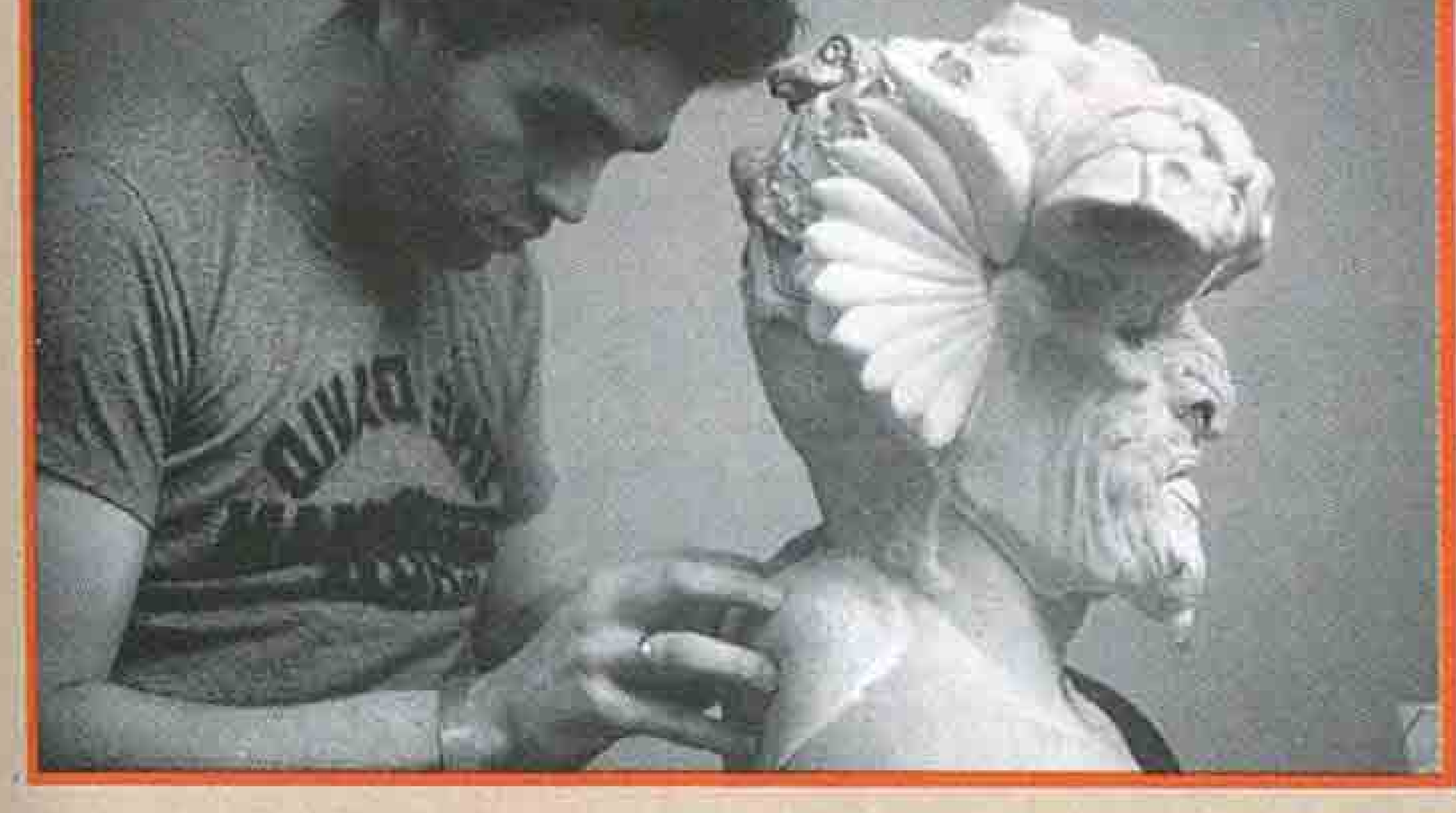


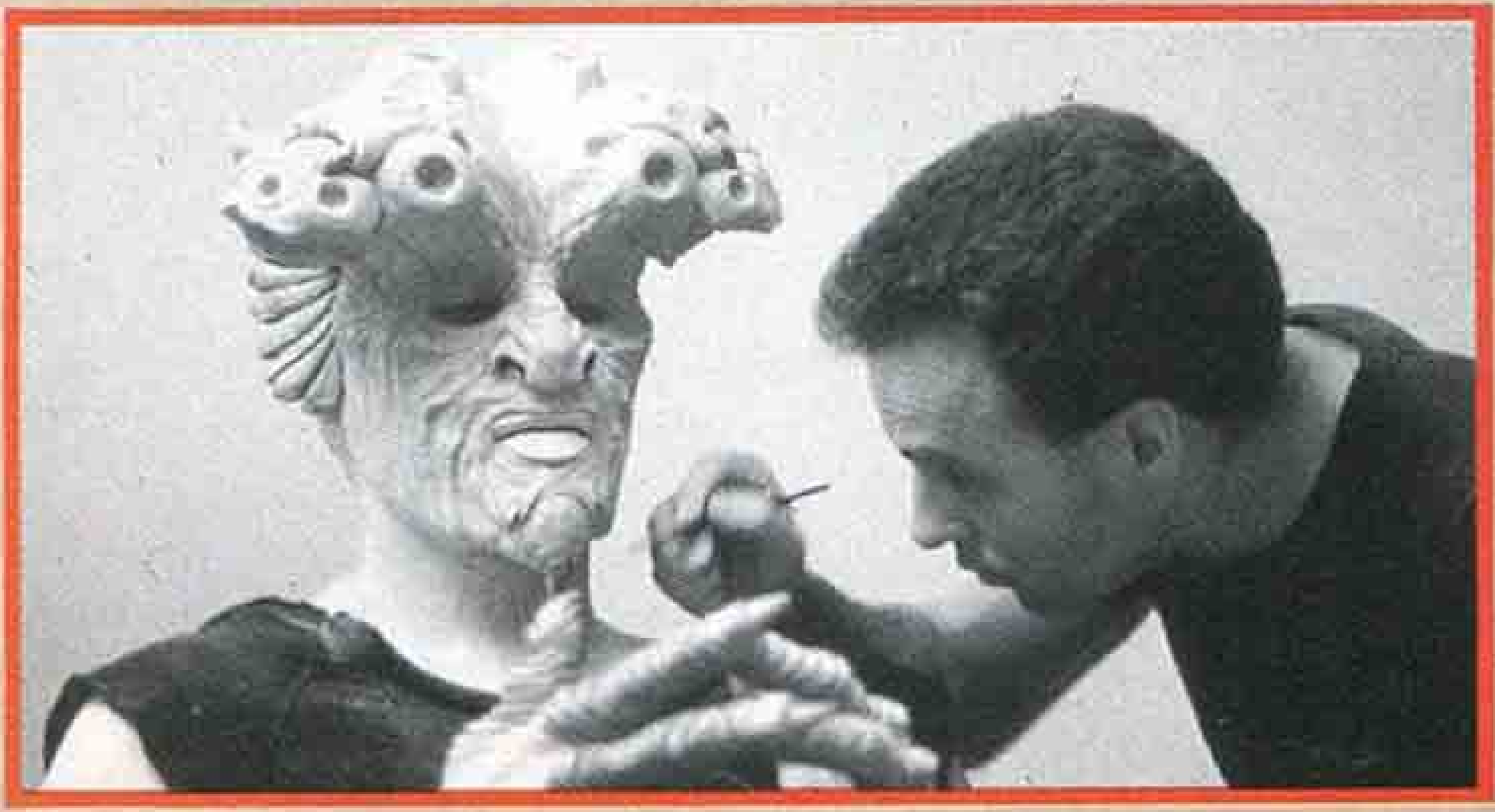
15: Just like we told you, this shot illustrates the lips and facial piece planted on the host human. John, with a little dynamic digital dexterity, finesses a cheek appliance. (*Awright, John!*)



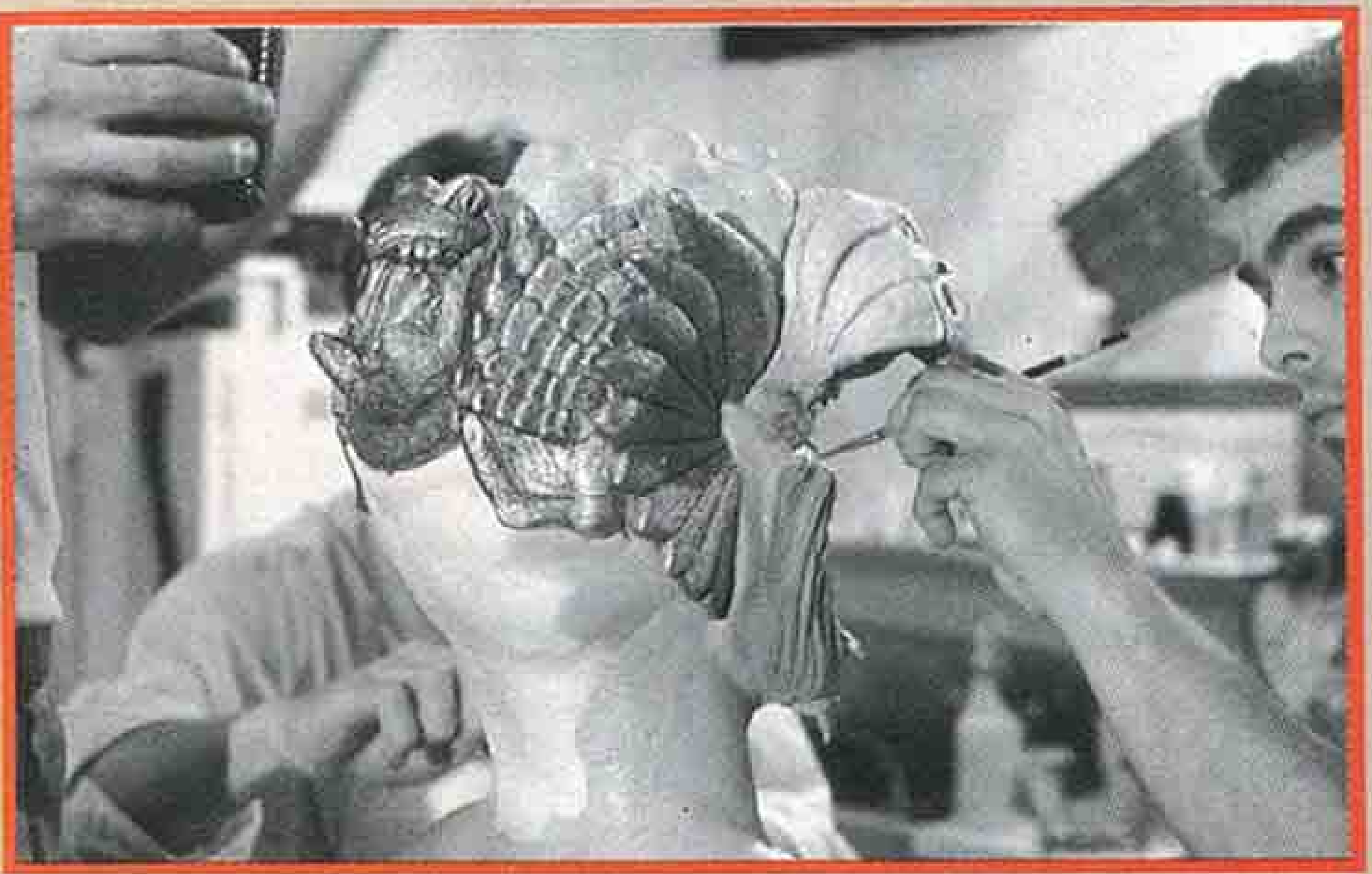
16: Golly, lookit dat! Must be only a half moon tonight. Add the horn section, a little paint, and everything is copacetic. Can you believe that a grown man would allow us to glue a living room sofa to his face?

17: Next on the agenda, Pee-wee's wings are smartly snapped in place, and John secures the big fella's hump appliance.

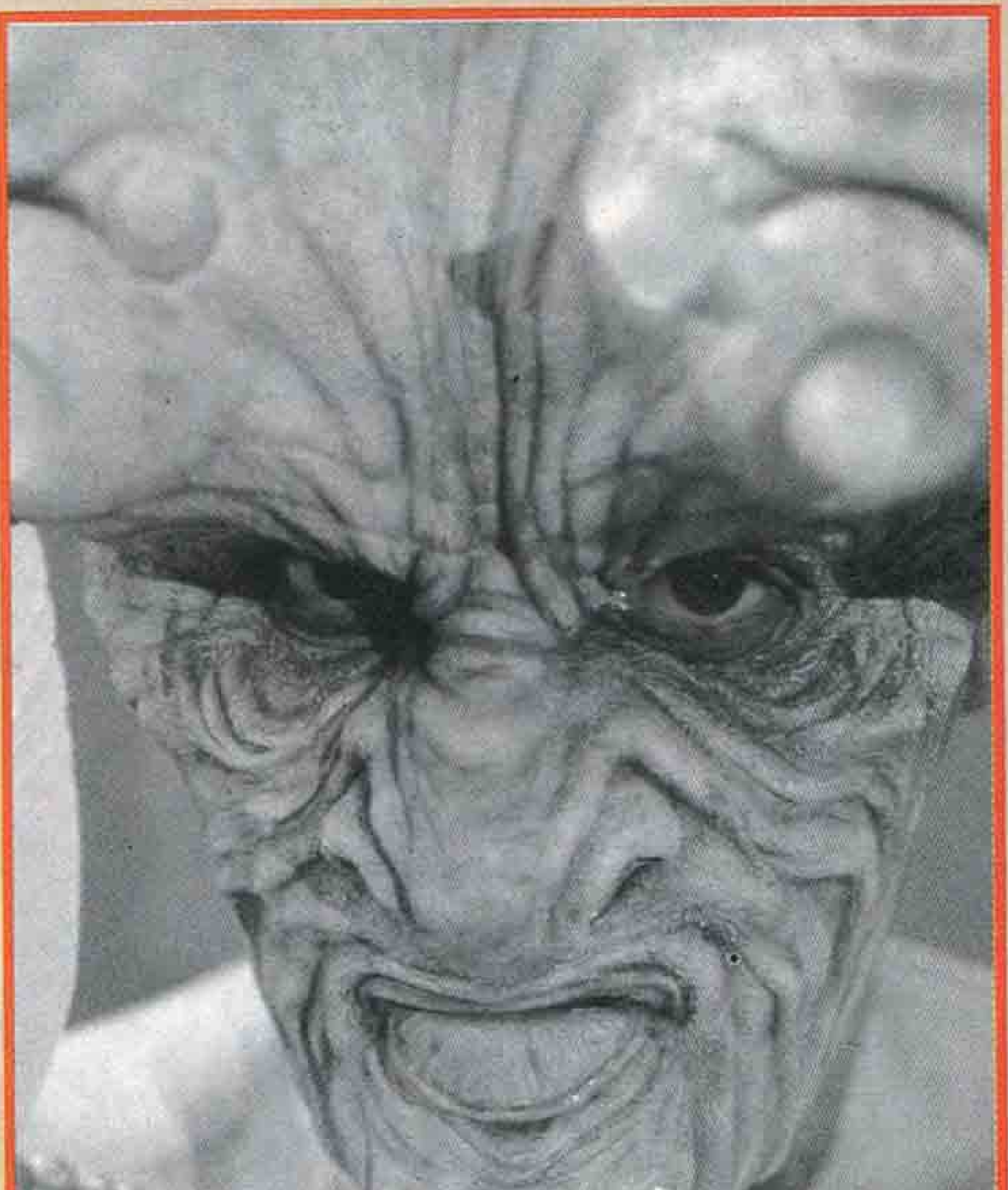




18: Doug gets into the act and discovers that a little dab'll do ya. Most importantly, note the emplacement of Pee-wee's hand appliances. (Here is the church and here is the steeple, open the doors and out come the people.)



19: *Pastafazoola*! I've heard of gilding the lily, but gilding the *monster*? That kooky gingerbread enhanced Pee-wee's high opinion of himself, and with golden epaulets in place, the guy would have made a grand doorman at the Hades Hilton!



20: *"Don't you be eyeballin' me, chump!"*

Cable-Controlled Creatures

By JOHN DODS

Low tech comes of age. Mastering the basics of cable-controlled mechanicals is a matter of pulling the right strings.

Now open your hand and say "Ahhh!" A face grows out of a flesh wound on an upcoming *Monsters* episode. Cables allowed the mouth to open and the eyes to "grow" forward. John Dods (right) designed and mechanized the grizzly vision.

Two cable-controlled heads object to an actor's cheap wardrobe in *Monsters.*

Low tech has arrived. Here it is: a hot, new technology that doesn't need a computer for its operation, or demand a study of engineering to make its workings clear. Amid the hi-tech dazzle of today's multimillion dollar FX superepics, moves a new generation of lifelike monsters that are operated by cables and springs. They are controlled by new versions of a device that has long been known to mechanics as a push-pull assembly. It is neither pneumatic nor electronic, but a simple mechanical device that is no more complicated than a photographer's cable release.

Push-pull assemblies. Gremlins couldn't breakdance without them, Rick Baker's apes couldn't purse their lips and Yoda couldn't blink. E.T. couldn't speak without the thin-steel lines that pull on the rubber faces and push against the inner workings of these modern monsters, making the illusion of life possible.

A push-pull assembly is nothing but a wire or cable inside a plastic tube or cylindrical metal housing. The cable is usually controlled by human operators who pull on the cables. The cables return to their original position because of the operator's push, the action of a spring, or the natural elastic pull of the latex or foam rubber to which the cable is attached. When the rubber's natural spring action is adequate to pull the control lines back to their original positions, then plastic Dacron line may be used instead of wire or cable and often can be rigged more quickly.

CABLE BASICS

Cable is usually available in galvanized or stainless steel. Galvanized steel is zinc-coated to protect it from rusting. If this coating is filed or scraped off, the cable will become susceptible to rust. Stainless steel won't rust but it costs more.

The greater the number of wires in a cable, the more flexible it will be. "Strand" construction is two or more wires laid together. "Cable" construction is two or more strands laid together. Cable constructions are more flexible (though they have less resistance to abrasion). Fewer cable wires will result in lower cost but less flexibility.

How flexible do cables need to be? *Cable control functions always work better when the cables are perfectly straight.* Don't waste money on costly flexible cables if you're able to keep them straight during operation. But it's often not practical to operate a mechanical this way on a film set.

The FX mechanic often needs a cable flexible enough to navigate the curves and turns of a control system pushed into the limited space situation that is often the reality of life on a film set. A cable designated, say, "3 by 7" is moderately flexible and comprised of three strands with each strand having seven wires in it. A cable labeled "7 by 19" is very flexible (and very strong) and made up of seven strands, with each having 19 wires in it. A cable that is not very flexible has two advantages: It will cost less than a flexible cable, and it will allow you to control the rubber to which it is attached by pushing as well as pulling. The problem of getting rubber back into its original position *may* be solved through the use of a stiff cable.

Cable will stretch. Two kinds of stretches may occur. Elastic stretch is the actual elongation of the cable's strand wires caused by the application of a load. The other is constructional stretch. When the strands of cables are made, there are small gaps between the wires and strands. The initial-pull application causes wires and strands to seat properly, and a slight elongation of the cable occurs. The longer the cable is the more it is going to stretch.

CUTTING CABLE

When cutting cable to the desired length, it is essential to obtain a clean cut with an unfrayed end or the cable may not fit into the housing. A professional cable cutter will make a clean trim and is a worthy investment. These cutters sell for around $35 and up (from Sava Industries). Ordinary wire cutters do not work as well but might suffice. To help prevent a frayed cable end, hold the cable area to be cut over an open flame for about one minute. This will remove some tension from the metal.

LOST MOTION

If there is too much empty space inside the cable housing once the cable has been inserted, an effect known as "lost motion" can be observed. When the lost-motion effect occurs, you get less cable out of one end of the housing than you are pushing into the other end. This is caused by the cable moving from the inside to the outside bends within the housing as the cable is pulled or pushed. Lost motion is minimized by having the cable fill most of the space within the housing and by keeping the cables as straight as possible; lost motion only occurs when there are bends in the cable housing.

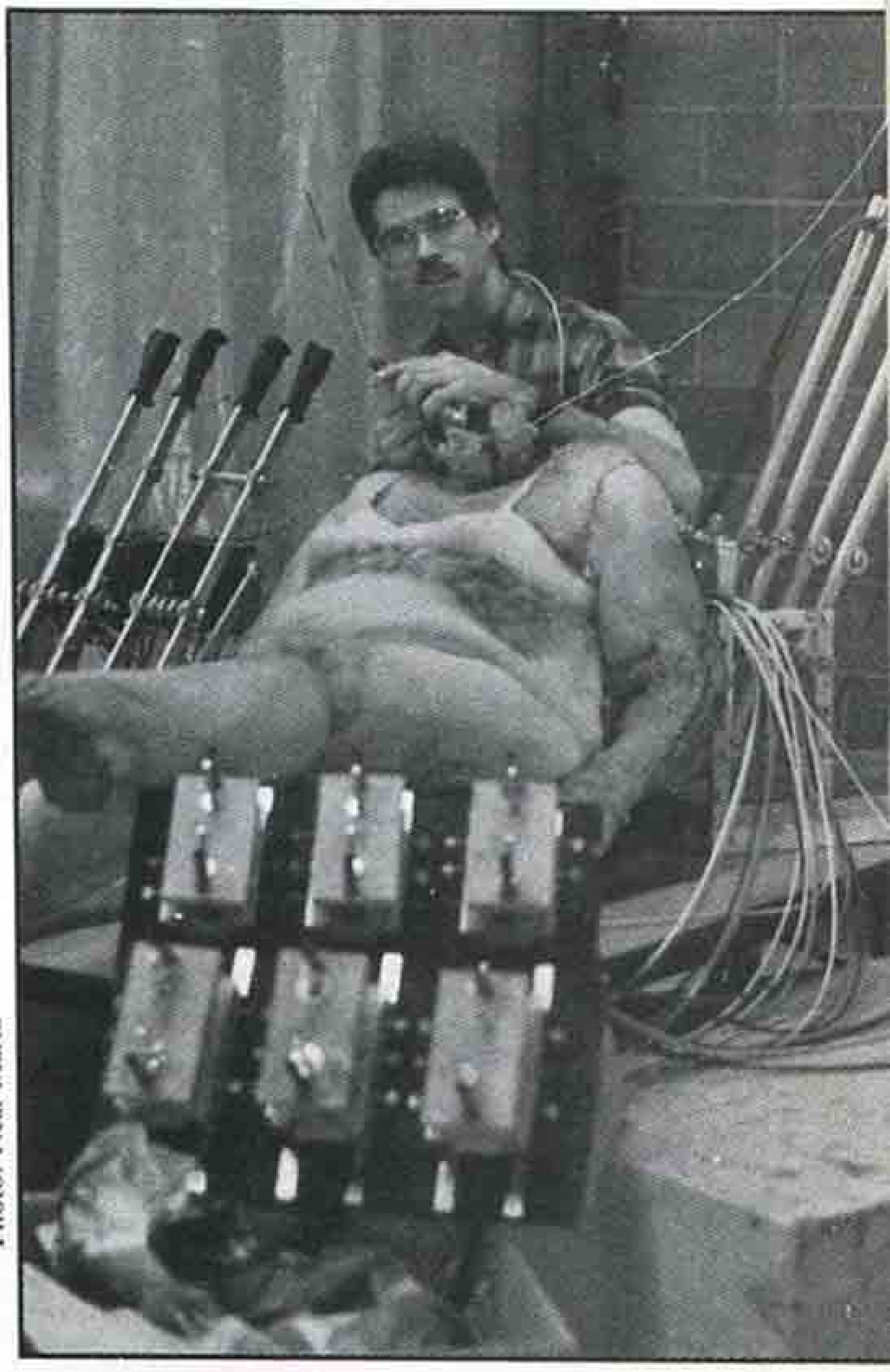


Photo: Neal Martz

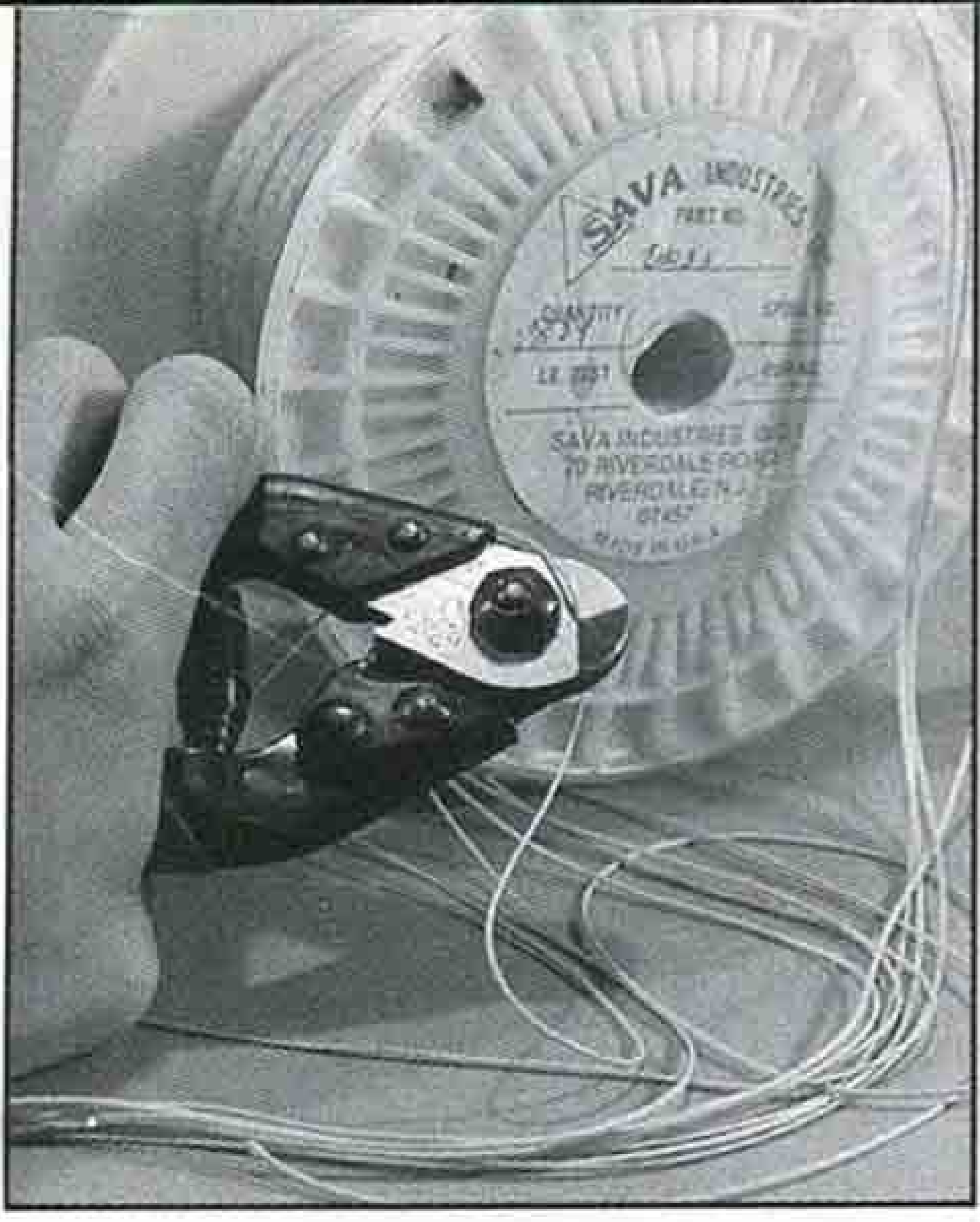
Author John Dods, surrounded by a tangle of cables and control units that he built to operate a headless body in *My Demon Lover*.

FRICTION

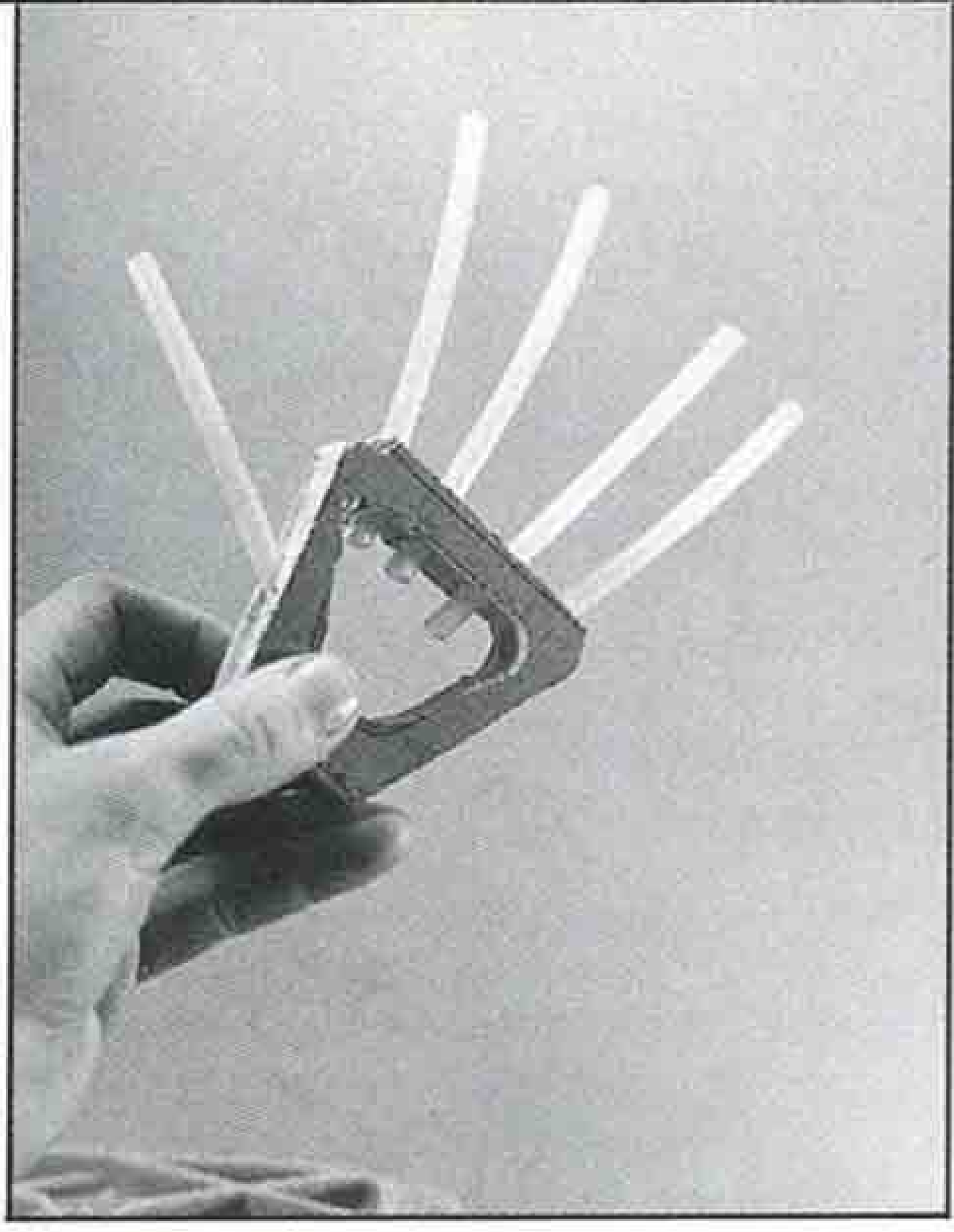
Friction makes it hard to move the cable inside the housing. The ideal cable-control system is one in which the cable moves easily and smoothly. If the cable is rubbing against the cable housing's interior, the resulting friction will impede movement. A perfectly-straight cable will minimize friction. A teflon coating on the cable or inside the housing will reduce friction. The longer the cable, the greater the friction. A sharp bend in the cable housing will push the cable against the housing and impede movement. So friction is minimized by keeping the cables as short and straight as the situation allows and by using Teflon either on the cable or inside the housing.

DACRON LINE

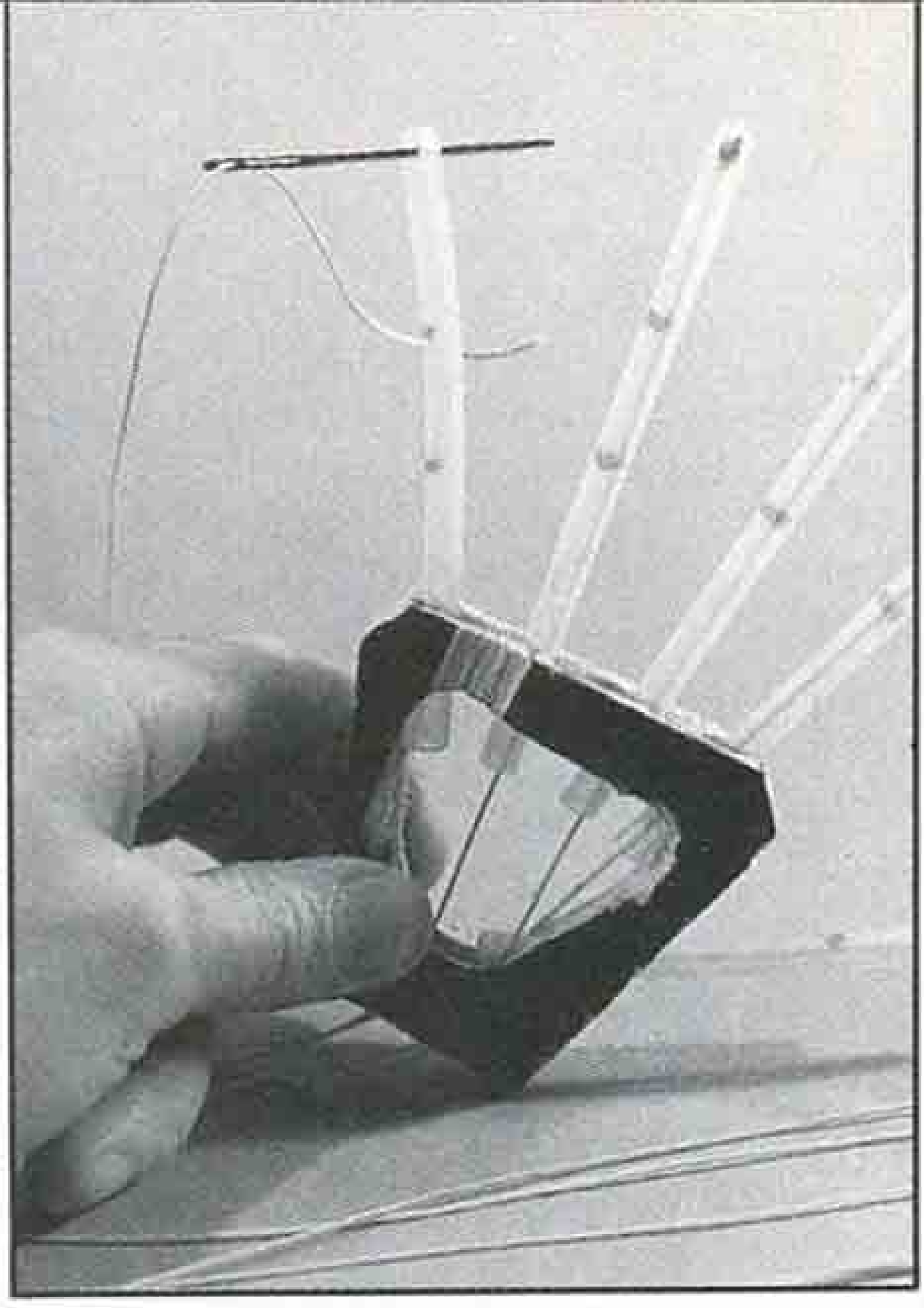
Dacron line is much cheaper than metal cable (about $55 for



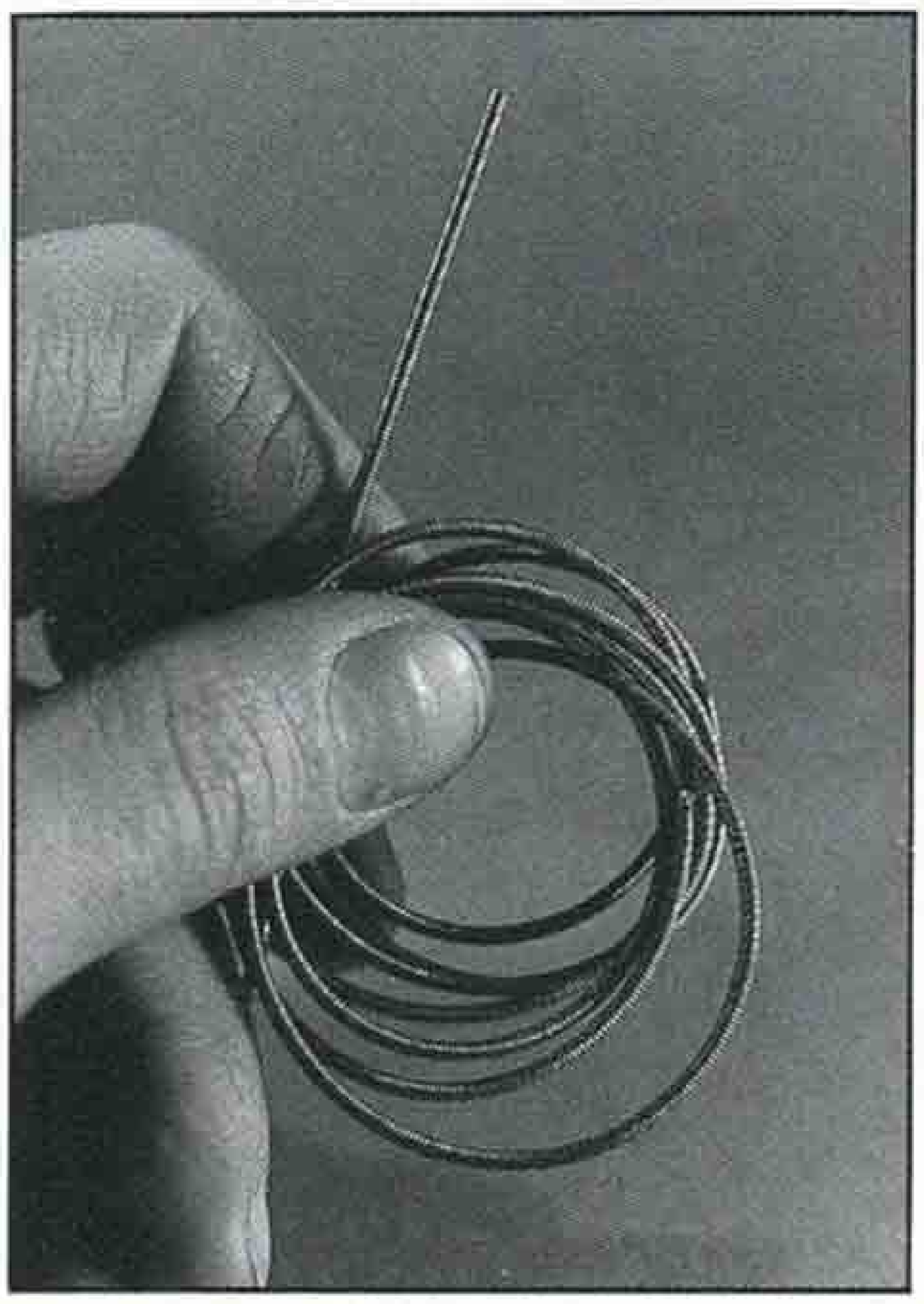
A professional cable cutter is used to make a clean, unfrayed cut in the Dacron line. Using a pro cutter is particularly necessary when cutting metal cable.



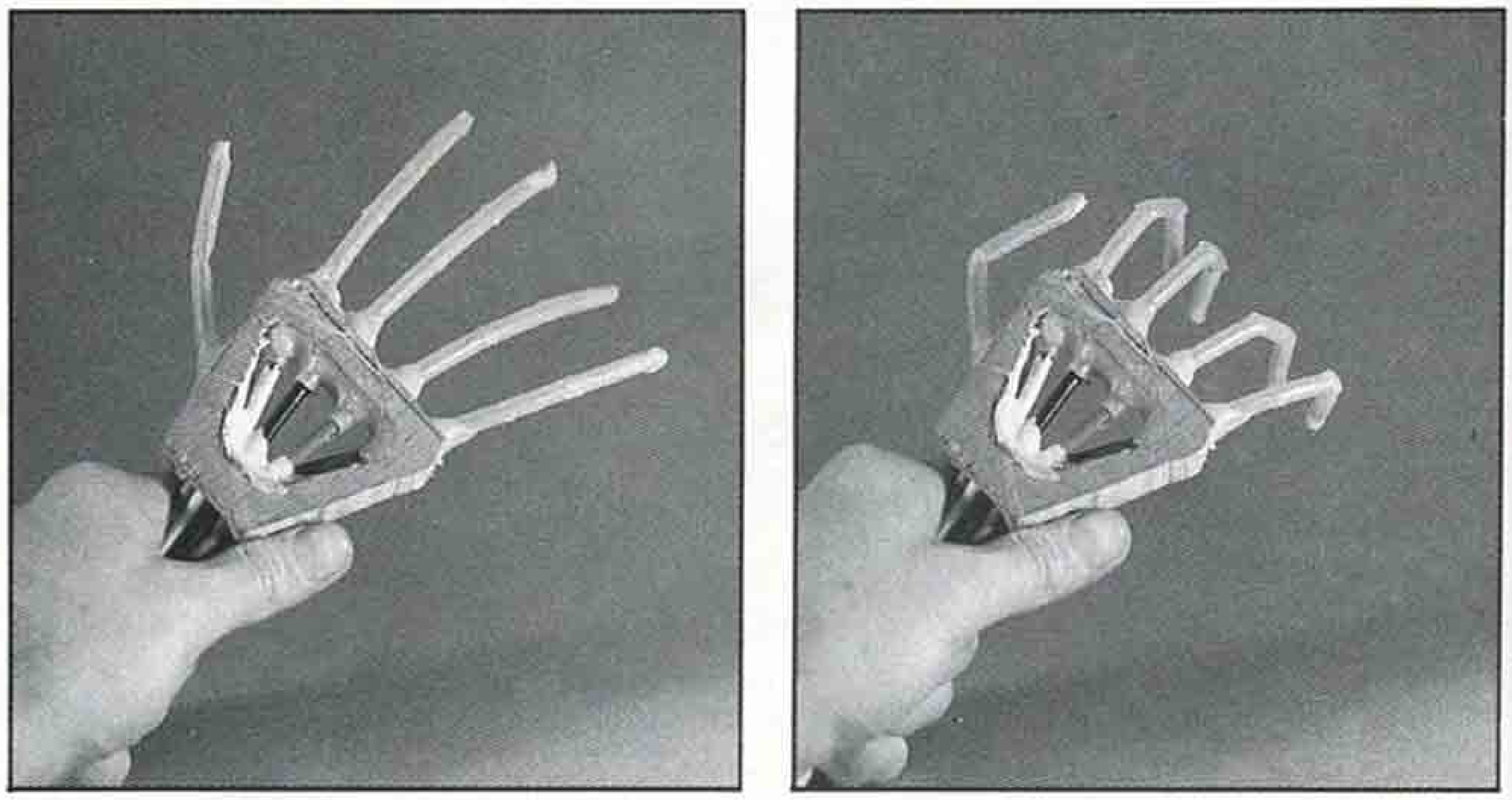
An electric drill and jigsaw were used to make a simple wooden substructure, needed to hold the plastic tubes in a fixed position.



A large sewing needle is needed to attach a 10-foot length of Dacron line to the tip of plastic finger.



All Photos: Courtesy/Copyright John Dods



The finished mechanical hand. The Schwinn Sylmar cable housings are held in place with plenty of hot glue. The hand is controlled through the use of a control handle made of aluminum and wood. The cable housings on the control handle are also held in place with hot glue. Each ring controls the movement of one mechanical finger.

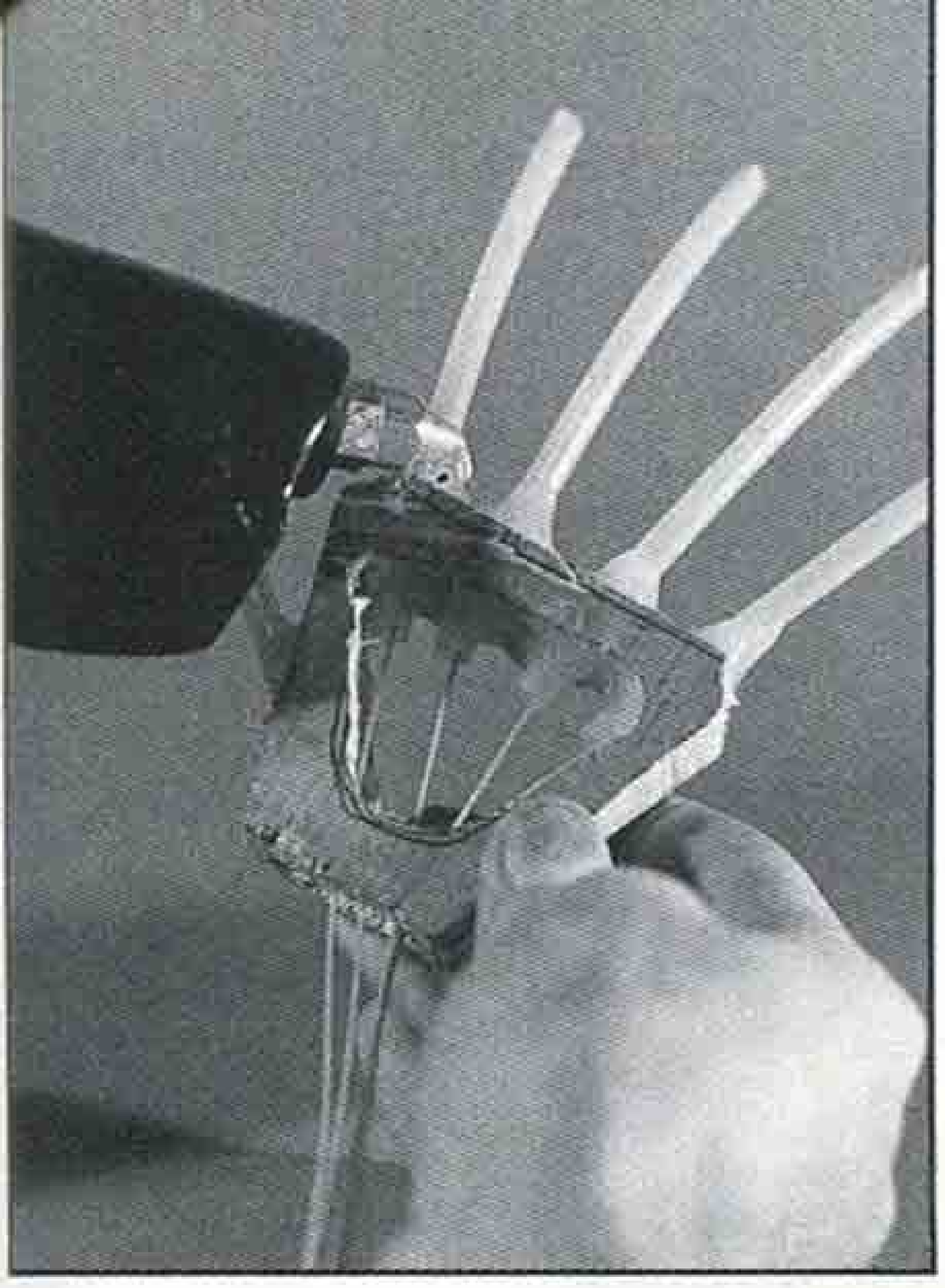
500 feet from Sava) and attaches quickly and securely to foam rubber or other *porous* materials with hot glue. Dacron, like cable, will stretch somewhat. I find it necessary to periodically adjust control handles to allow Dacron stretch. I use Dacron inside Teflon-lined Schwinn Sylmar bicycle-cable housing. A good buy, it comes with Teflon housing liner. Schwinn cable-housing is widely used in the film business by companies such as Henson Associates. The Muppet makers have it sent all the way to England!

My Dacron lines kept breaking when I first started using them. Although the plastic is very resistant to breakage from a load pulling on the line, it is subject to damage from abrasion. I discovered that the rough metal inside of the cable housings was shredding the Dacron. By carefully arranging the Teflon liners so that they extended beyond the ends of the cable housings, I was able to prevent further damage.

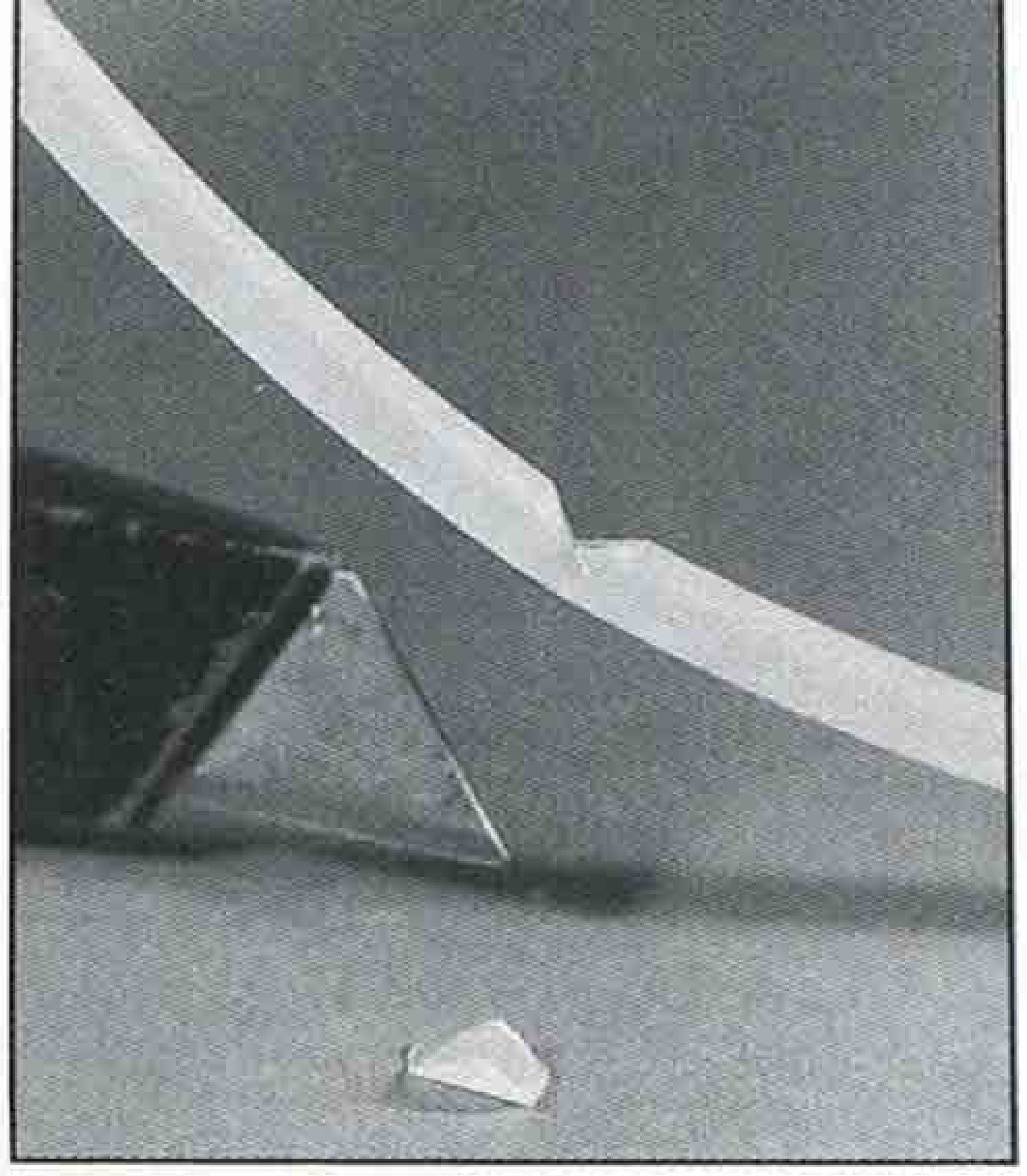
MAKING A MECHANICAL HAND

The accompanying step-by-step photos illustrate the method of construction I used to make hand mechanics for a corpse in *Black Roses*. The hands employed Dacron line and a simplified method of articulating the fingers by utilizing plastic tubing instead of machine metal-jointed parts. The hand took only five or six hours to build. In theory, this type of construction should not be as durable as metal construction, yet I have experienced no malfunctions with the plastic joints in spite of heavy use.

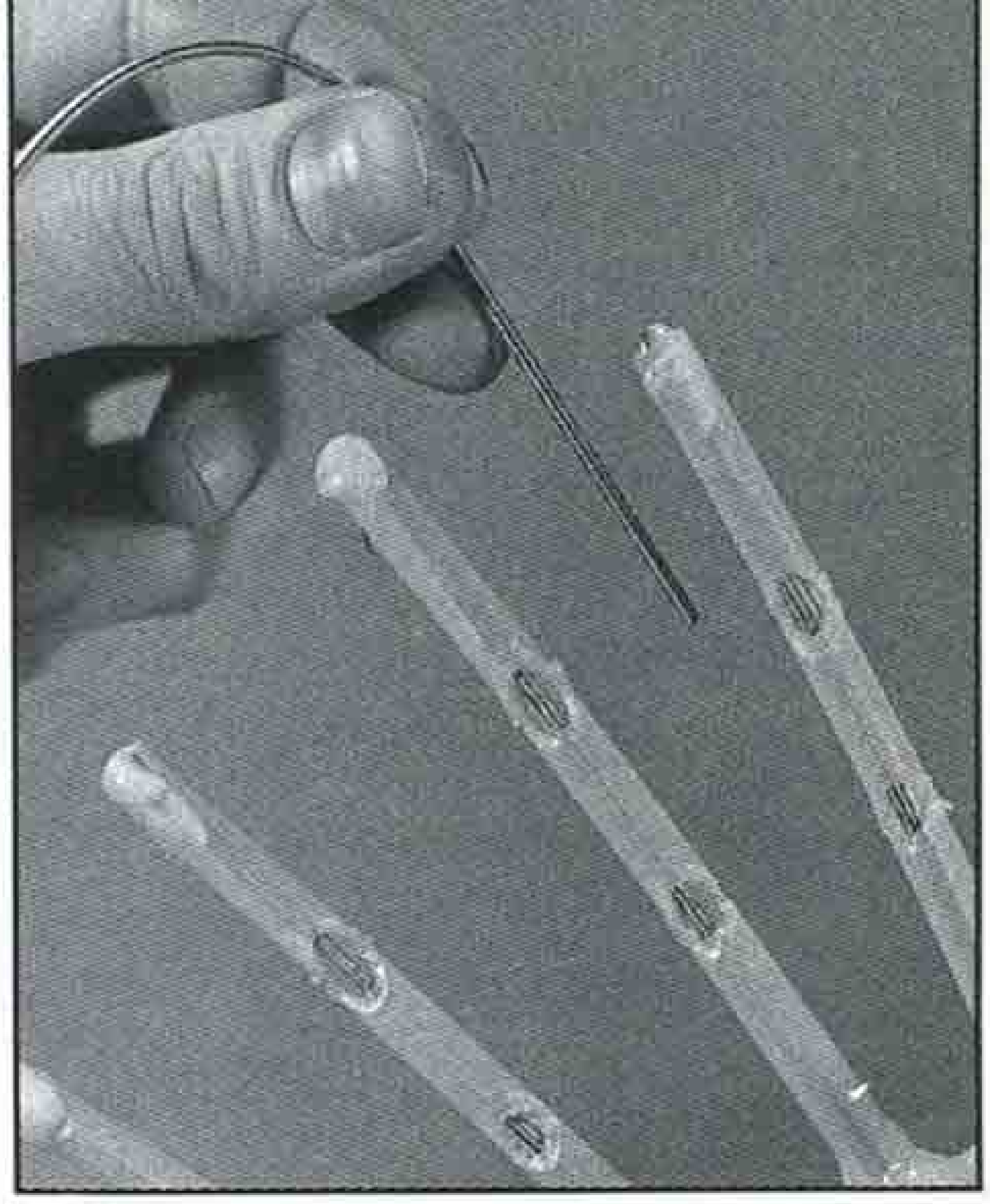
Correctly notching the tubes to create the joints is something of an art and must be done *carefully*. V shapes are cut into the tubing with a single-edged razorblade or a matte knife. The placement and size of these V shapes determine the direction and amount of visible movement occurring when a Dacron line is attached to each fingertip and pulled. If the V's points do not line up exactly parallel to the side of the tube, then the finger will not curl straight in, but go to the left or right instead. The parts of the V shape that bend when the finger is curled must be sealed (melted) with heat. The point of a hot glue gun will do. If



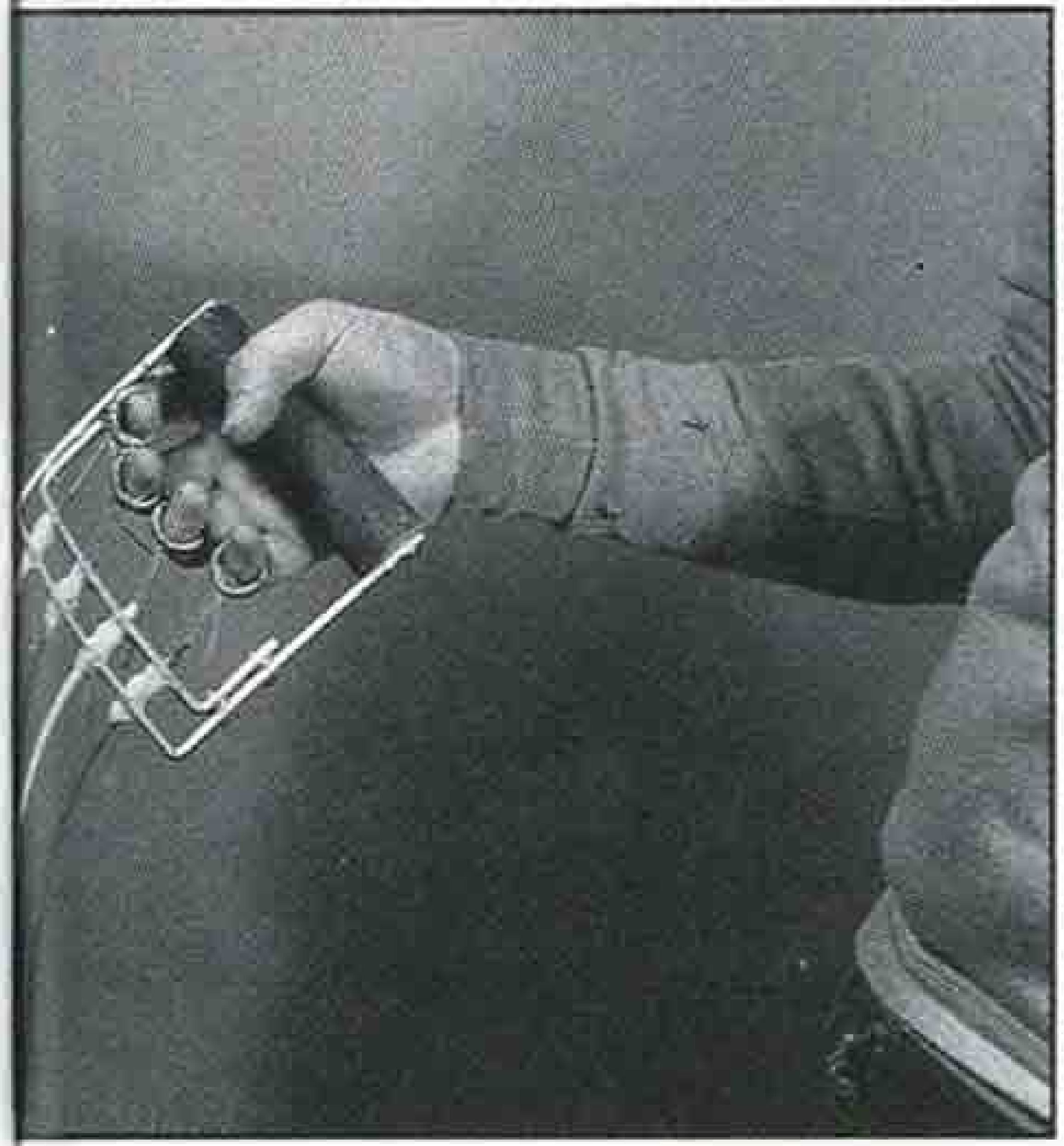
Before the plastic fingers are notched, the tubes must be fixed in place with hot glue. This prevents the tubes from turning.

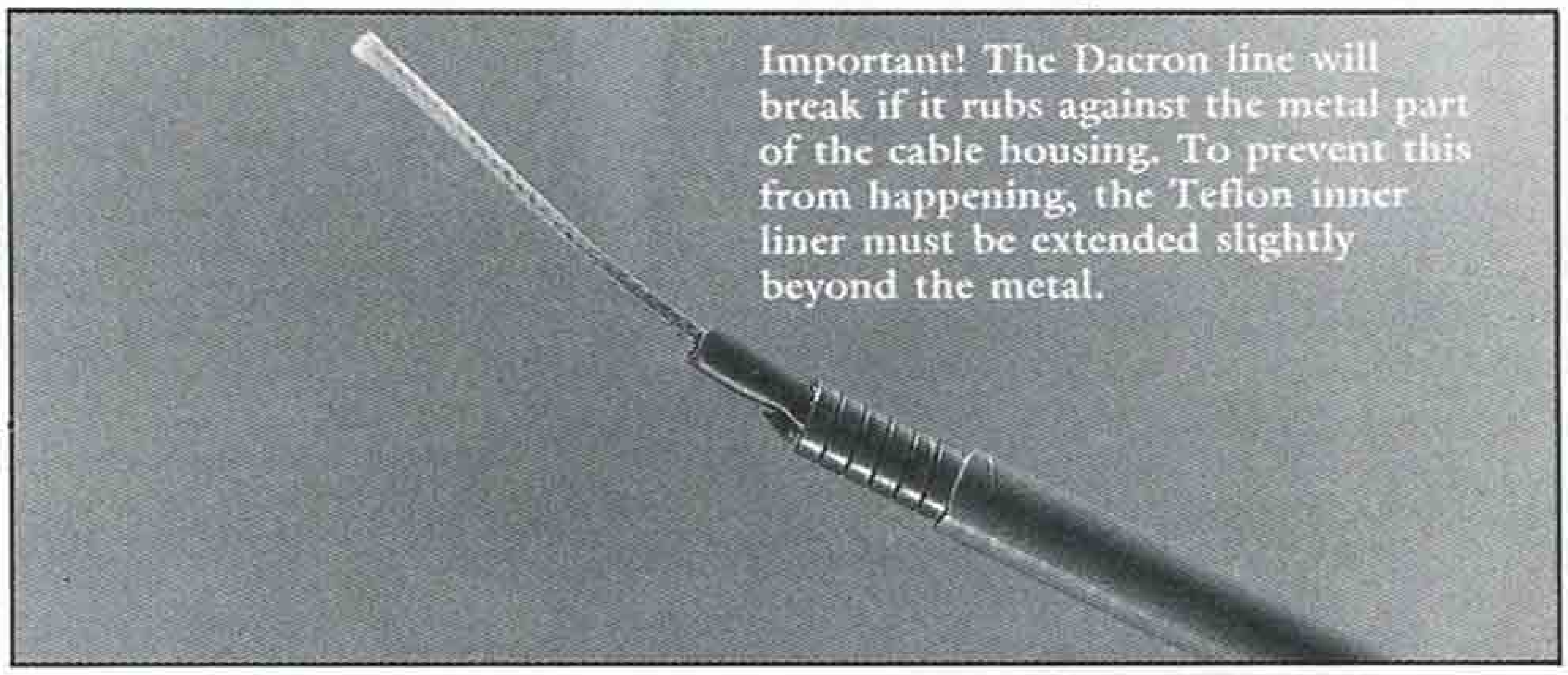


A sharp blade is used to cut little V-shaped notches at the points where the fingers should flex. The deepest part of the cut in the V shape must be sealed by melting slightly with the tip of the heat gun.



A length of spring—or thin cable housing (shown here)—is slid down the center of each finger and fixed in place with a small amount of hot glue "injected" into the tip of each finger.





Important! The Dacron line will break if it rubs against the metal part of the cable housing. To prevent this from happening, the Teflon inner liner must be extended slightly beyond the metal.

you don't seal the cut V shape in this way, the cut joint will enlarge and tear with the repeated flexing of the finger, eventually breaking.

Use an oversized sewing needle to attach a Dacron line to the tip of each finger. Once secured, the line is channeled down the tube's insides and into the cable housing. The finger will curl when the Dacron line is pulled.

Although the plastic tubing has some natural spring action (tendency to return to its original position), this is not adequate to cause the fingers to straighten out completely. It is necessary to insert a spring down the length of each finger. I enlisted thin cable housing for this task; cable housing works like a long spring.

The assembled mechanical hand was operated by a control handle in which each finger of the operator's hand controlled a corresponding finger of the artificial one. The fingers could be moved in unison or individually.

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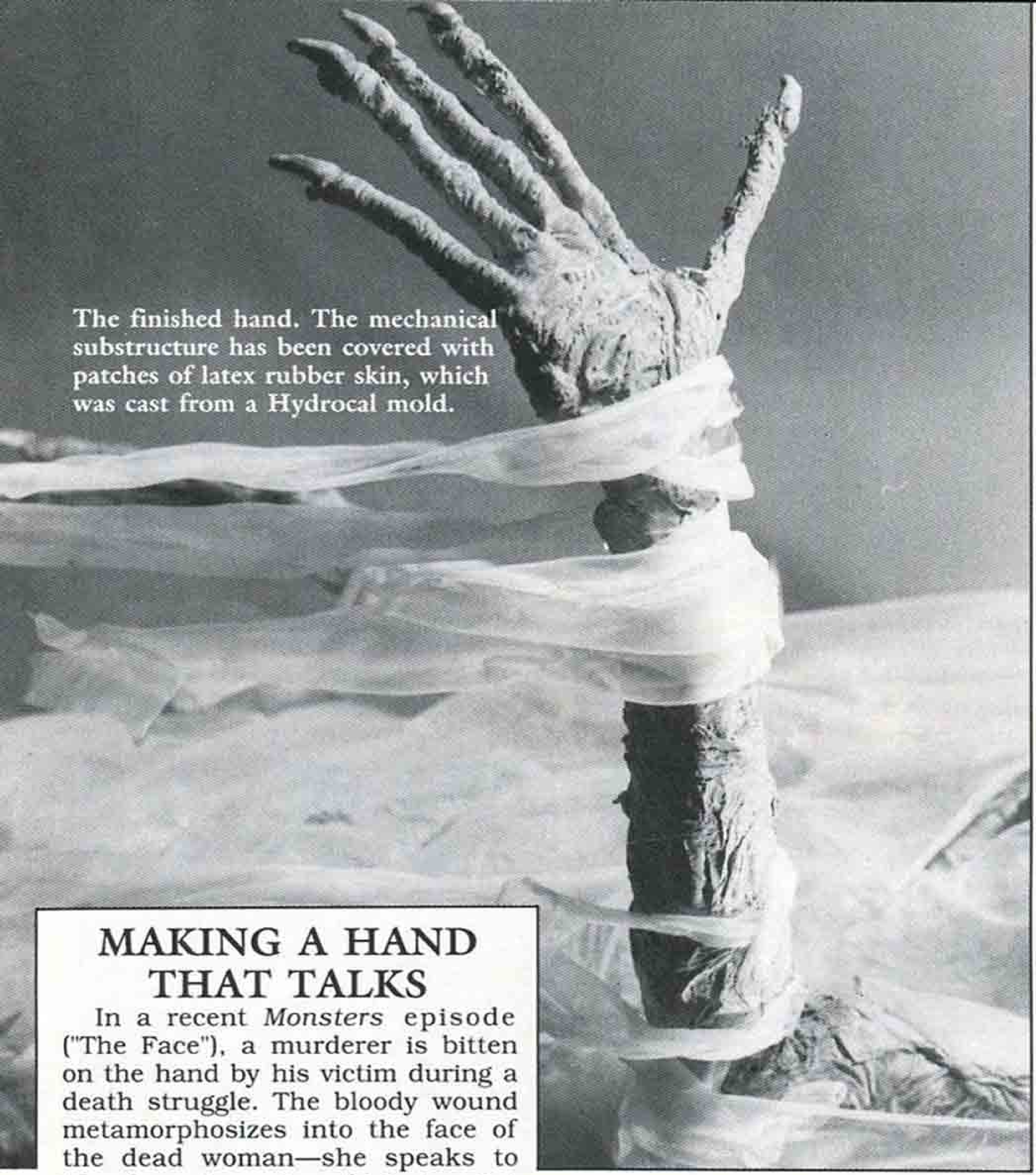


The finished hand. The mechanical substructure has been covered with patches of latex rubber skin, which was cast from a Hydrocal mold.

MAKING A HAND THAT TALKS

In a recent *Monsters* episode ("The Face"), a murderer is bitten on the hand by his victim during a death struggle. The bloody wound metamorphosizes into the face of the dead woman—she speaks to him from the palm of his hand! I built an oversized hand to make hand puppetry of the lips possible. The brow movement and blink mechanism were cable-controlled. A rod was attached to the eye rig and operated out of frame.

Mechanical makeups and constructions normally require the construction of a subskull, a hard, thin, lightweight form that supports the skin covering and provides a surface onto which mechanics and cable housings are attached. Polyester resin, reinforced with fiberglass cloth, is commonly used. Celastic, a plastic-impregnated fabric which becomes limp when dipped in acetone, is good too. It hardens and shrinks 10 percent as it dries. (Alcone sells Celastic. Auto-body repair shops market polyester resin and fiberglass cloth.)

WARNING: Polyester resin and acetone should be used with great caution. Work with these materials only if a high-powered window fan is blowing away the fumes. Work outdoors if possible, wearing a respirator with an organic vapor cartridge.

A subskull is produced after the sculpture has been finished and the mold has been made. Here's how I made mine:

1. The completed Ultracal-30 mold was lined with water clay (Sculpture House offers it) till an average thickness of about 1/4 inch was achieved. The clay occupied the space that would later be filled with foam rubber. So where I wanted the final rubber face to be thin (as on the eyelids), I made the water clay coating thin.

2. I sprayed the water clay with Kryolan plastic spray (from an art store) to seal it. I also sprayed the exposed plaster surfaces.

3. I coated the sealed clay surfaces with Ultracal-30 reinforced with three layers of Ultracal-soaked burlap. I covered the exposed plaster at the mold cavity's edge as well.

4. After the Ultracal had hardened (about 40 minutes), I pried the new piece (the "core") out of the mold cavity.

5. I removed the water clay from the mold cavity, digging it out with round-ended Popsicle sticks so as not to damage the interior mold surface. The remaining clay residue was washed out using a garden hose with a nozzle attachment.

6. After coating the core with two layers of shellac and making sure they were dry, I coated the core with Sonite Wax Release Agent (from Smooth-on Co.).

7. The core was then covered with two layers of fiberglass cloth reinforced with polyester resin. Many small 3-by-4-inch pieces of fiberglass cloth were pressed or brushed onto the core after precoating with the liquid resin. After a few hours, the subskull was hard enough to pry off of the core.

8. A Dremel tool (available in most hardware stores) belongs in any makeup FX shop. I wielded a Dremel to trim the subskull, making a large hole to allow for finger manipulation of the lips and another hole to accommodate insertion of the eye mechanics.

9. The foam face was made by assembling the core with the mold of the hand/face, clamping the halves together and injecting GM Foam Latex into several openings previously drilled through the core. (Incidentally, if you've got $60 to spend on a foam-injection gun, Body Parts peddles one that's terrific!)

10. I used 3M Company's spray adhesive to glue the completed foam hand/face to the fiberglass/resin subskull after the eye mechanics were in place. The eyelids were attached to the corresponding metal mechanics with Krazy Glue. It was painted with an airbrush. I snipped away some of the foam with scissors around the lip area to accommodate the lip area's finger control. I connected one cable to each brow.

MAKING MECHANICAL WINGS

A couple of years ago, I asked mechanical FX wizard Ken Walker to build me a pair of wings for a succubus monster to be used in the low-budget film *Nightfalls*. The wings had to be worn by an actress, so they needed to be very lightweight. The needed wing functions included the ability to open from a folded position, flapping and joint movement at the wing tips.

Cable control: a technique both very old, very new and *surprising*. How strange that in the midst of filmmaking's most complex FX innovations, low tech should arrive. FX

Makeup Videos

By DOUG BROD

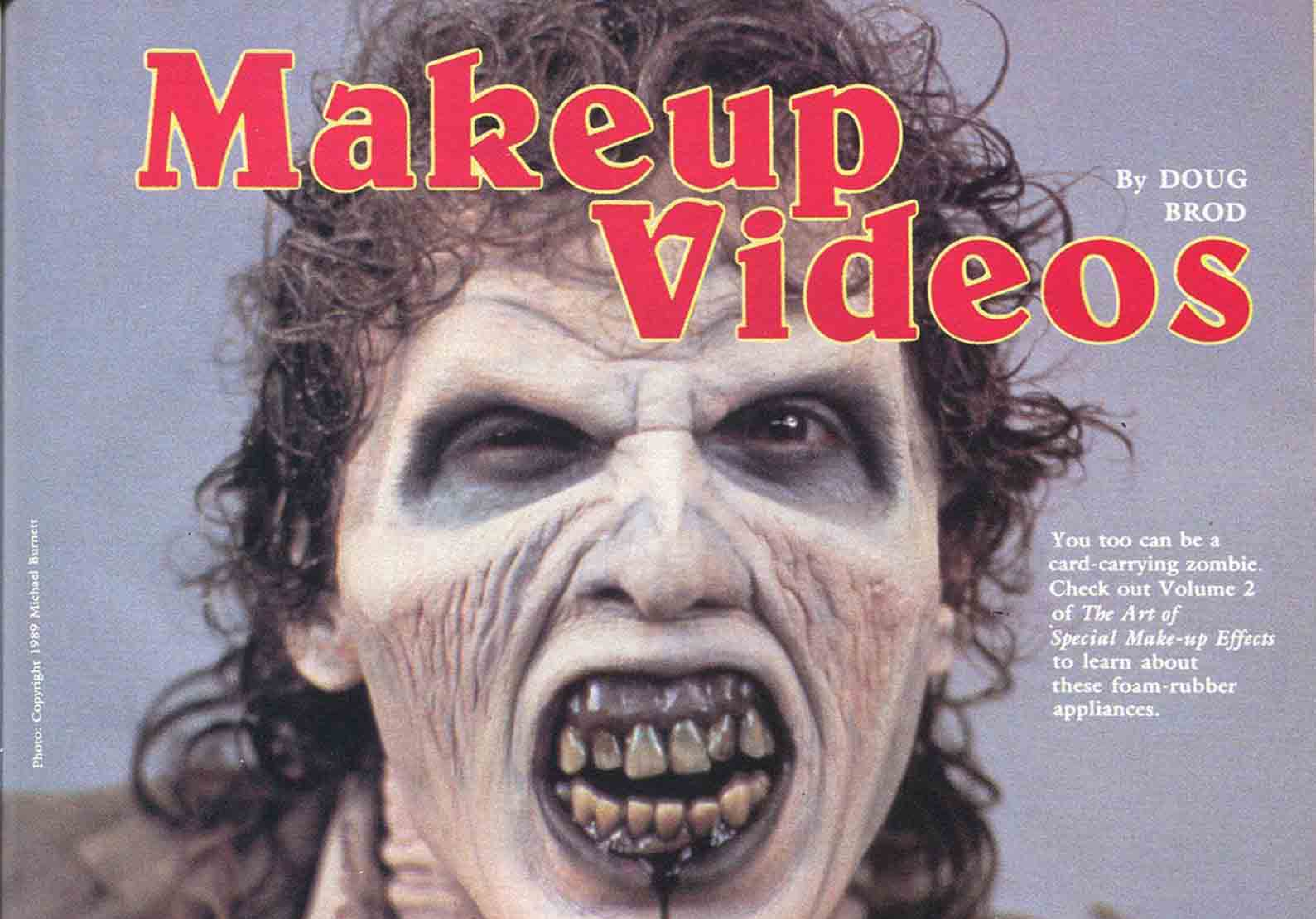


Photo: Copyright 1989 Michael Burnett

You too can be a card-carrying zombie. Check out Volume 2 of *The Art of Special Make-up Effects* to learn about these foam-rubber appliances.

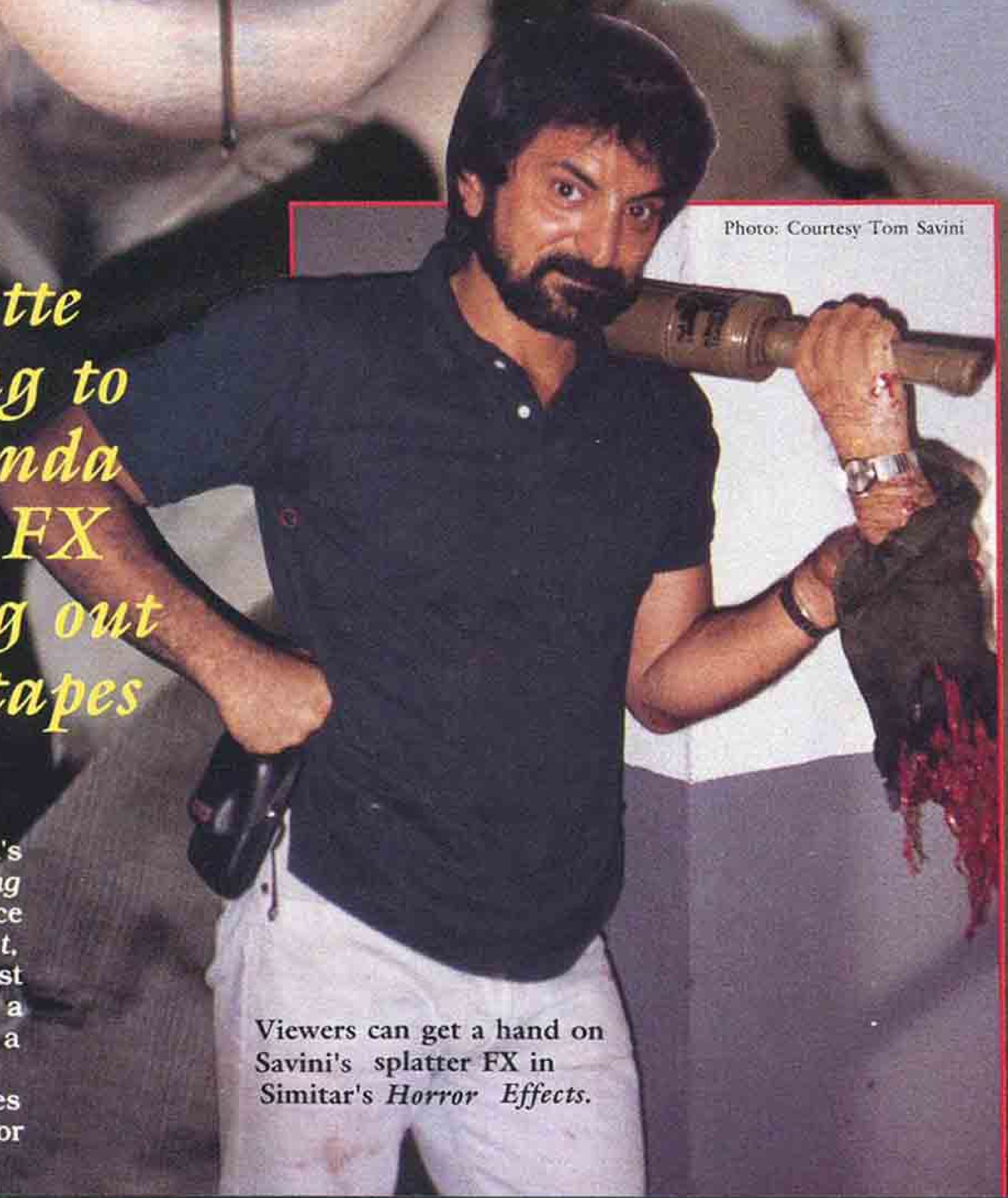


Photo: Courtesy Tom Savini

Viewers can get a hand on Savini's splatter FX in Simitar's *Horror Effects*.

The latest cassette craze has nothing to do with Jane Fonda or Traci Lords. FX pros are churning out "How-to" videotapes by the score.

Video is a great equalizer. It's a market where *Flesh Eating Mothers* occupies shelf space alongside *The Accidental Tourist*, and where, in addition to the latest Mary Hart workout, you can order a cassette detailing the creation of a fake 7-inch facial gash.

Experts—heck, everyone—agrees that video can be a terrific tool for

Gorezone
HorrorScope

Photo: Copyright 1989 Michael Burnett

Michael Burnett applies a mechanical mask in Volume 3 of his video series.

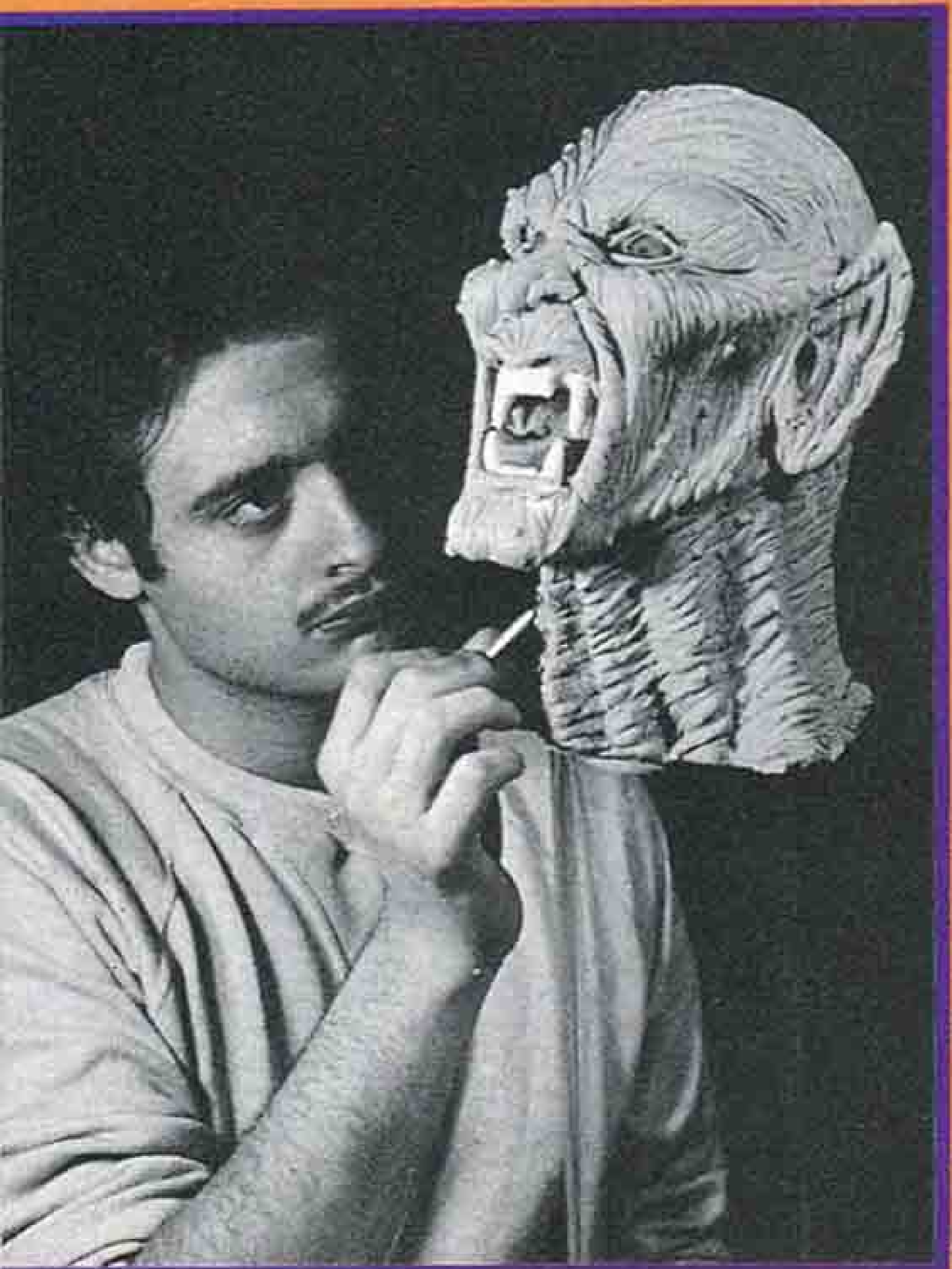


Photo: Courtesy Vincent Guastini

East Coast FX artist Vincent Guastini makes a name for himself on the Alcone instructional.

> **"People with absolutely no experience can try makeups without investing a lot of money."**
> **—Michael Burnett, makeup video instructor**

instruction. In fact, when it comes to educating, it really *is* the next best thing to being there. Covering common and arcane topics, the best How-to tapes allow the viewer to learn at their own pace, with no teacher breathing down one's neck and no conflicting class schedules. Best of all, you won't be hit in the pockets by high tuition or other fees, except of course the price of the tape. Videocassettes, in some ways, are even better than flesh-and-blood teachers, because they offer the opportunity for backtracking or rewinding to clarify.

Recently, a small but growing field of special makeup FX artists have sprung to the aid of the minions who crave to learn the trade or just want to test the waters. They're responsible for the several instructional makeup tapes now available.

For the most part, the tapes' intended audience is comprised of beginners. "It's designed for people with *no* experience with prosthetics and would be most useful for beginners," says makeup artist and FX designer John Dods of *Special Effects Makeup*, a tape he is featured on. "It would probably be of no use for people who know basic prosthetics already." Dods, whose credits include *Poltergeist III*, *Ghostbusters II* and numerous *Monsters* episodes, may be best known as the associate producer and monster maker for *The Deadly Spawn*, a legendary if little-seen $50,000 shocker.

While Dods maintains that the tape's major strength is "it shows you how to do things that are difficult to understand through verbal description or written text," he does have some reservations about the finished product. In fact, he says, he'd like to "redo" it. "[At $64.95] it's overpriced, and there's not enough spoken dialogue to explain what people are seeing," he notes. "That's why I recommend it be used in conjunction with a good text." He suggests Vincent Kehoe's book *The Technique of the Professional Makeup Artist* and Lee Baygan's *Techniques of Three-Dimensional Make-up*.

In addition to Dods' 40-minute segment, the two-hour tape features instruction from makeup artists Vincent Guastini and Arnold Gargiulo For his part, Dods demonstrates how to make a life mask, which he says, "is part of any prosthetic makeup process. I show how to do a simple prosthetic, pretty much covering step-by-step everything from sculpting to moldmaking to running foam." This tape, the two recommended books and all the materials needed to create the makeups on the cassette are sold by Alcone, 5-49 49th Avenue, Long Island City, NY 11101.

Another makeup artist with videos is Michael Burnett, whose MBP (Michael Burnett Productions) has released four instructional cassettes. (The first video, explaining the process of a prosthetic makeup, has been discontinued.) The other three comprise a series, starting with

Volume 1, a guide to basic makeup FX. The key to all his tapes, Burnett says, is simplicity. The makeups in Volume 1, in fact, involve materials that can be picked up at most supermarkets and drugstores. "People who have absolutely no experience can try makeups out without investing a lot of money," says the artist, who created the makeup FX for *Twice Dead*. Volume 2 features the creation of a complete makeup, from life casting to final foam-rubber appliance. Creating a fully functional, elaborate mechanical life mask is the subject of Volume 3. Burnett, who worked with Rick Baker before going solo a year and a half ago, has included a booklet with each tape providing a glossary and a list of material suppliers. Volumes 1 ($19.95), 2 ($26.95) and 3 ($29.95) are available from MBP, PO Box 16627, N. Hollywood, CA 91605.

The name Dan Didrick may not be familiar to FX aficionados, but that's because he's not a professional makeup artist. Didrick is a 19-year-old college student (majoring in business) who just happened to put out a tape on making latex masks. Didrick has been working with the materials involved in maskmaking since he was 7, hanging around the office of his dentist dad. In fact, Didrick shoots his tapes (three more are in the editing stages) in a dental lab. "He wanted the first one to be for beginners," says Didrick's mother Carol, who assists in mailing out the cassettes. "A lot of people just can't put money into it."

The Didrick instructional is designed for people who are interested in maskmaking, but don't know if they want to make a career out of it. The hour-long cassette slowly explains procedures for creating gashes, cuts and complete face-fitting masks, and features a list of suppliers and prices for all materials at the end of the program. It will set you back $14.95, plus $2 shipping and handling. Write Dan Didrick, 1535 Willard Drive, Orrville, OH 44667.

Rob Burman, a makeup artist who has supplied FX to such movies as *World Gone Wild*, *The Offspring* and *The Thing*, has his own line of tapes out, the first of which, *The Beginners Guide to Special Make-up Effects*, highlights two hours' worth of instruction on creating wounds, baldcaps and zombie faces ("Simple things people can do out of their makeup case," the artist says). His second tape, the 90-minute *The Technique of Life Casting*, gives step-by-step instruction on casting the head, hands, body and teeth for prosthetic makeup appliances. Burman is currently in preproduction on his third video, a complete guide to constructing a prosthetic, that will be aimed less at beginners and more at those with some makeup aptitude. As Burman remarks during his first tape, "Remember: The only limitations in special makeup effects are those you set for yourself." You can purchase Burman's tapes, on the VIDEFX label, for $29.95, plus $2.55 shipping and handling, from Davis Supply Co., 13056 Saticoy Street, N. Hollywood, CA 91605.

Dick Smith and Tom Savini, who have each written books on makeup FX, are the latest to join the How-to trend. Smith hosts *Monster Makeup*, a step-by-step demonstration of Smith creating a vampire, "decaying" the model and coming up with a zombie as the final product. An instruction booklet is included. Savini opens the doors to his lab for *Horror Effects*. "Savini discusses how he created *Creepshow*'s Fluffy, Jason and other stuff," says filmmaker John Russo, who produced both 40-minute tapes and directed the Savini installment. "The Savini tape is more of a general look at makeup effects, but it also shows how they're done, courtesy of Savini's own behind-the-scenes footage. Smith's is more detailed." (Savini fans will also want to check out FANGORIA's *Scream Greats, Volume One: Tom Savini*, which examines the splatter master's entire career. It's a Paramount Home Video release.)

Monster Makeup and *Horror Effects* are a joint venture between Simitar Entertainment and Imagine Inc., and will be offered at the sell-through price of $9.95 at K-Marts and other big outlet chains this fall. For info on the Smith and Savini books and videos, write to Imagine Inc., PO Box 9674, Pittsburgh, PA 15226. (FX)

Rob Burman reveals his secrets in three volumes of *The Beginner's Guide to Special Make-up Effects*.

Photo: Lorimar

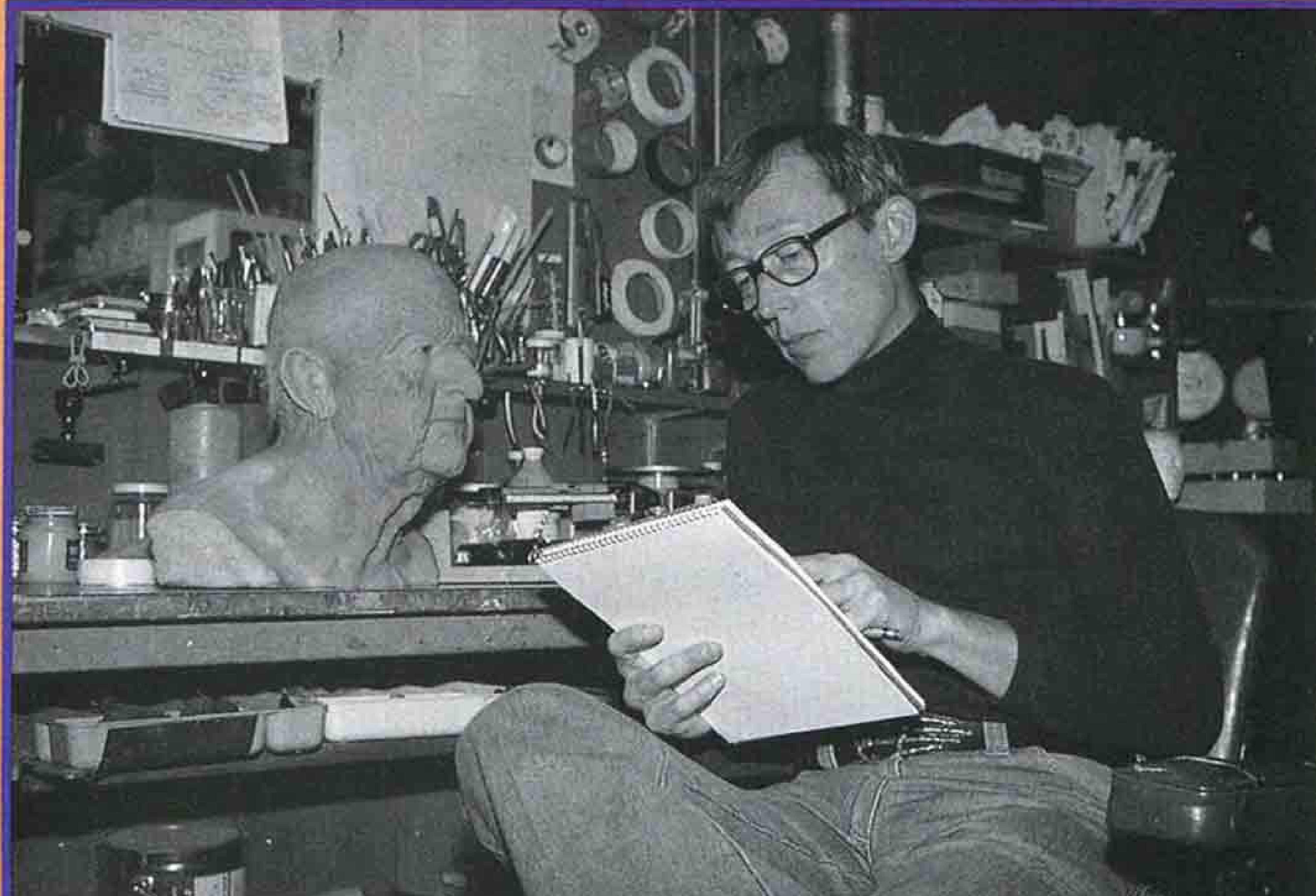


Photo: David Hutchison

It was only a matter of time before the dean came out with his own "How-to" tape.

PHANTASM II

The Melting of the Tall Man

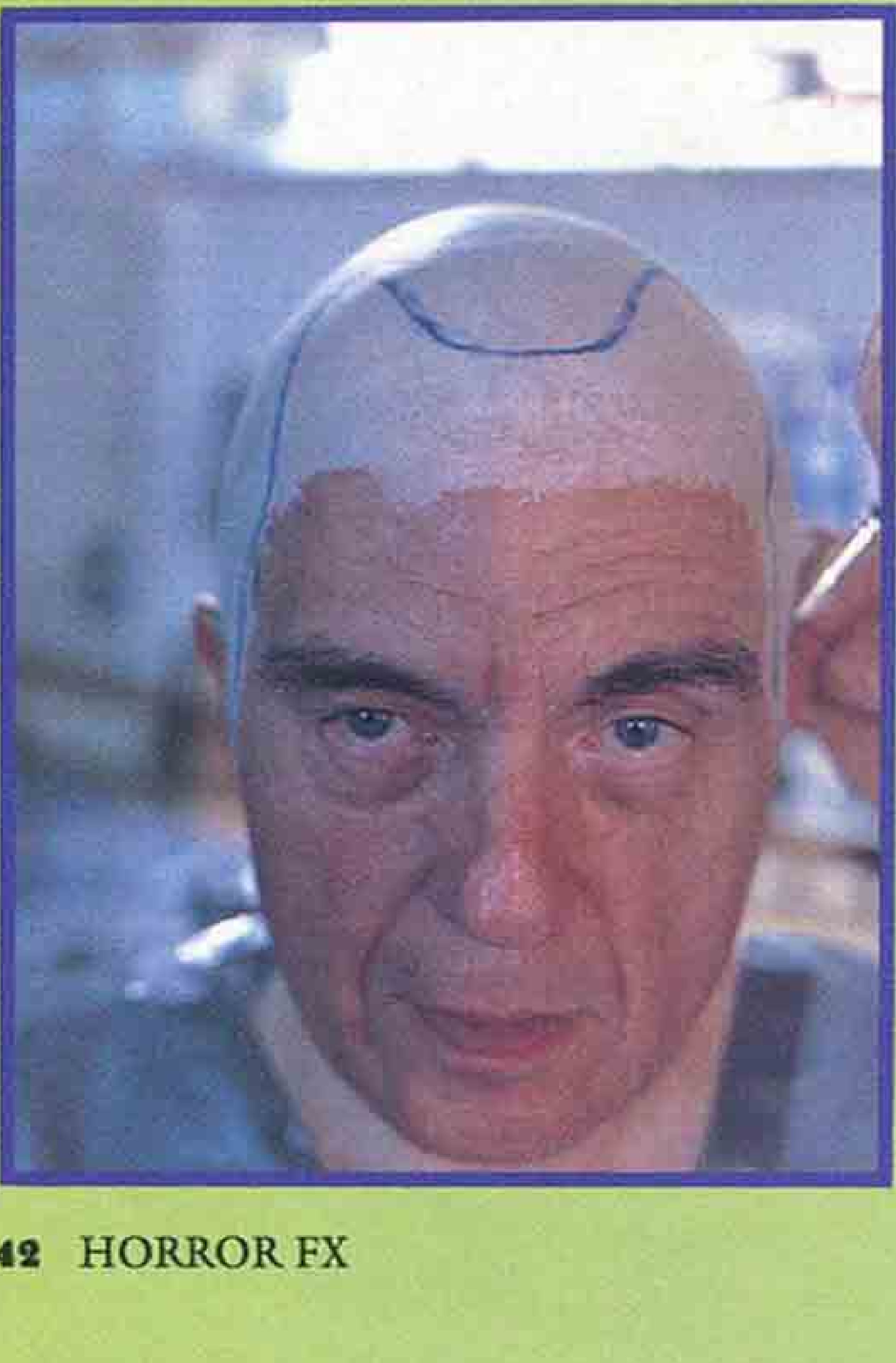
It takes guts to kill off one of the screen's scariest villains. It also takes chicken skin, puppet heads and lots of gelatin.

By MARK SHOSTROM

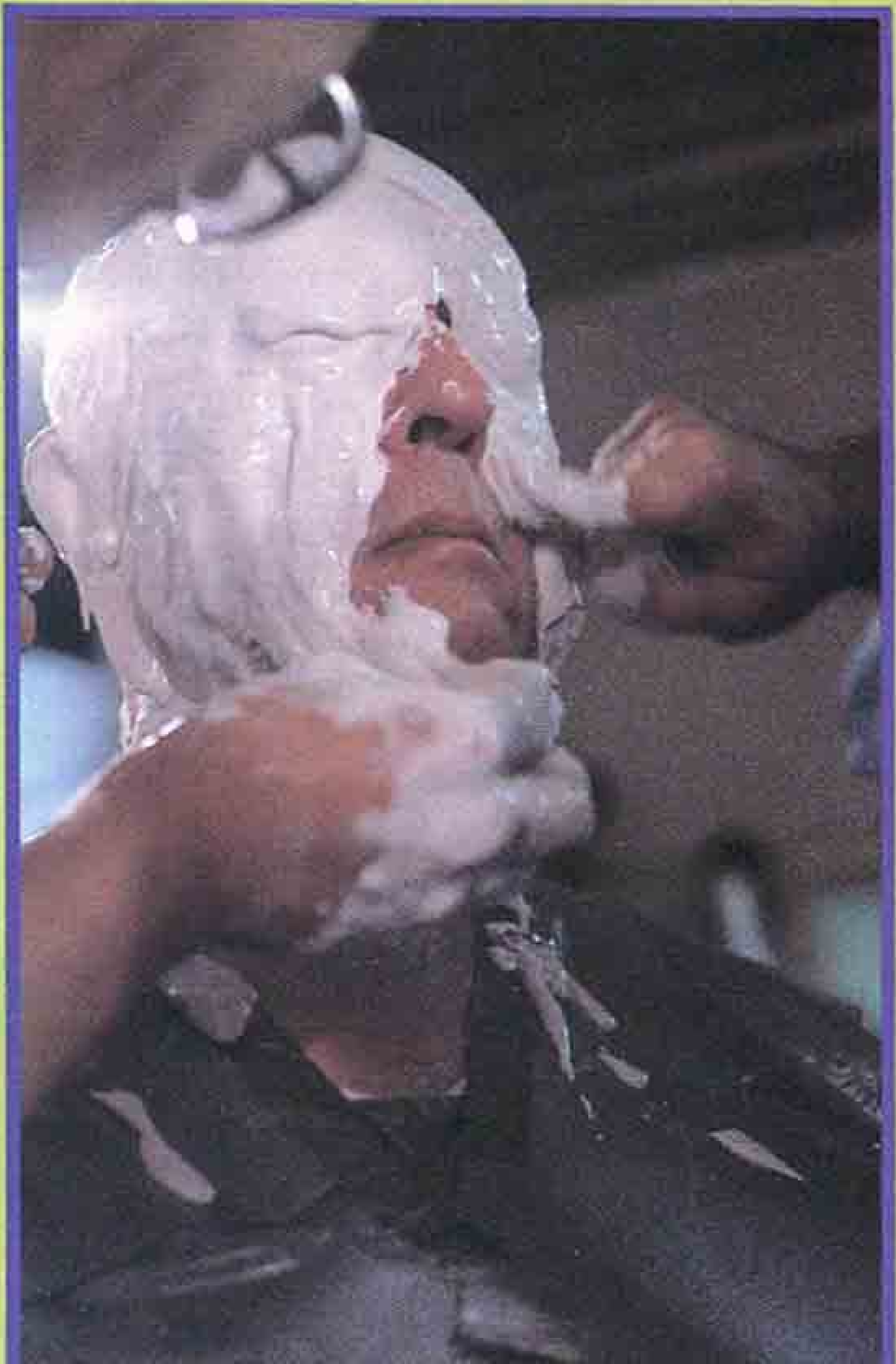
When Don Coscarelli approached me to do *Phantasm II*, he said he needed a dramatic scene where the Tall Man melts, courtesy of an embalming machine loaded with hydrochloric acid. From the brief description in Don's script, I could tell that the whole scene would have to be structured very specifically. There were many makeup FX to figure out, four characters in the room going through their actions, and for me, several blank spots to fill.

Before even starting to design the FX, I blocked out the scene with my crew members, who stood in for the cast. As I directed their actions and placement, the scene was photographed. When I reached each phase where a makeup effect occurred, I jotted down possibilities on a notepad. I took the still photos of the scene and had them storyboarded. I met with Don, who nodded his approval; in fact, he asked that I co-direct the scene.

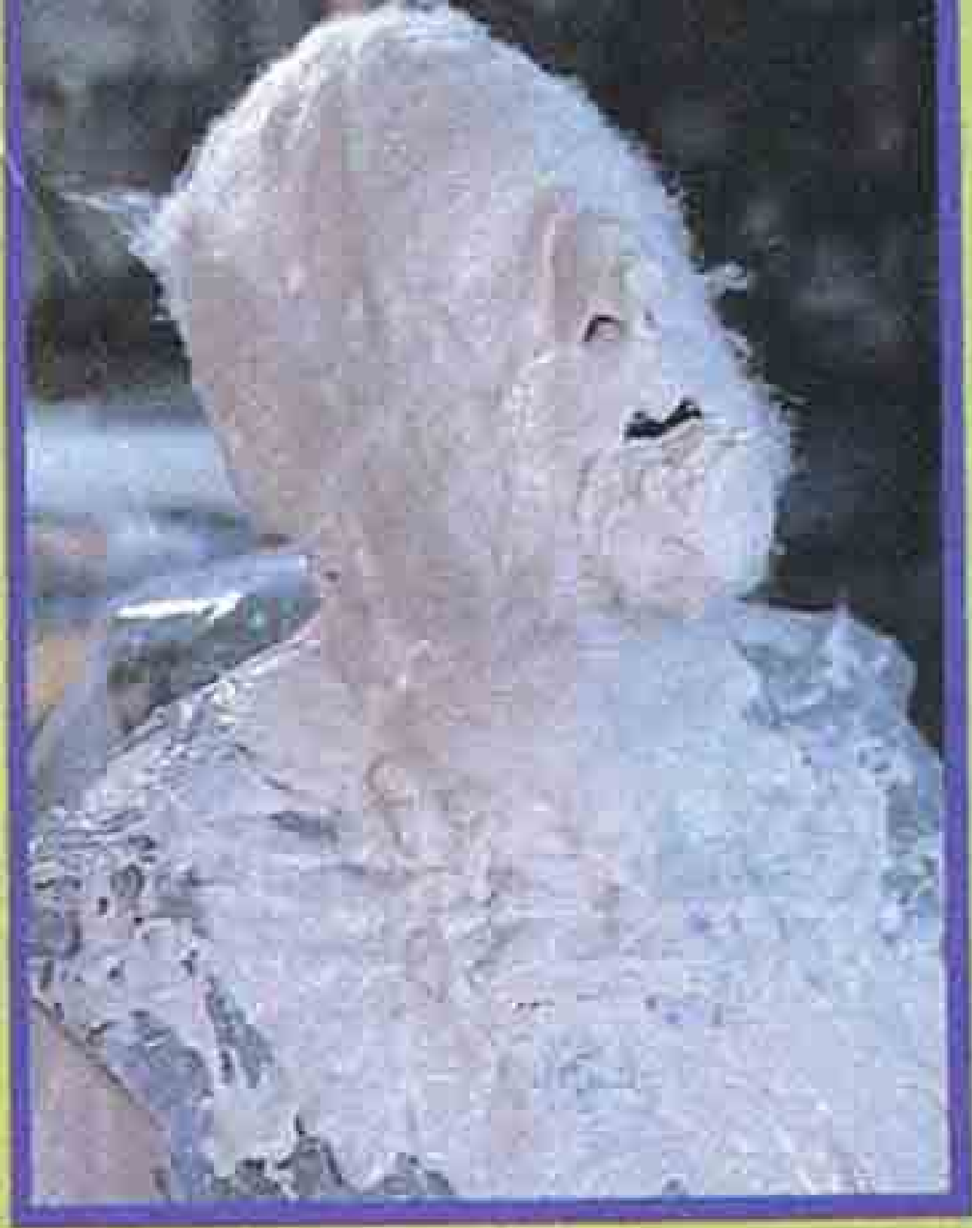
The next step was figuring out what makeup FX I had to create and the proper stages. These FX steps involved the use of five makeup stages on Angus Scrimm, two puppet heads, a full-length dummy of Scrimm, melting eyes and hands, and enough molds to fill a whole wall in my studio. What follows will illustrate some of the procedures used and their final results.



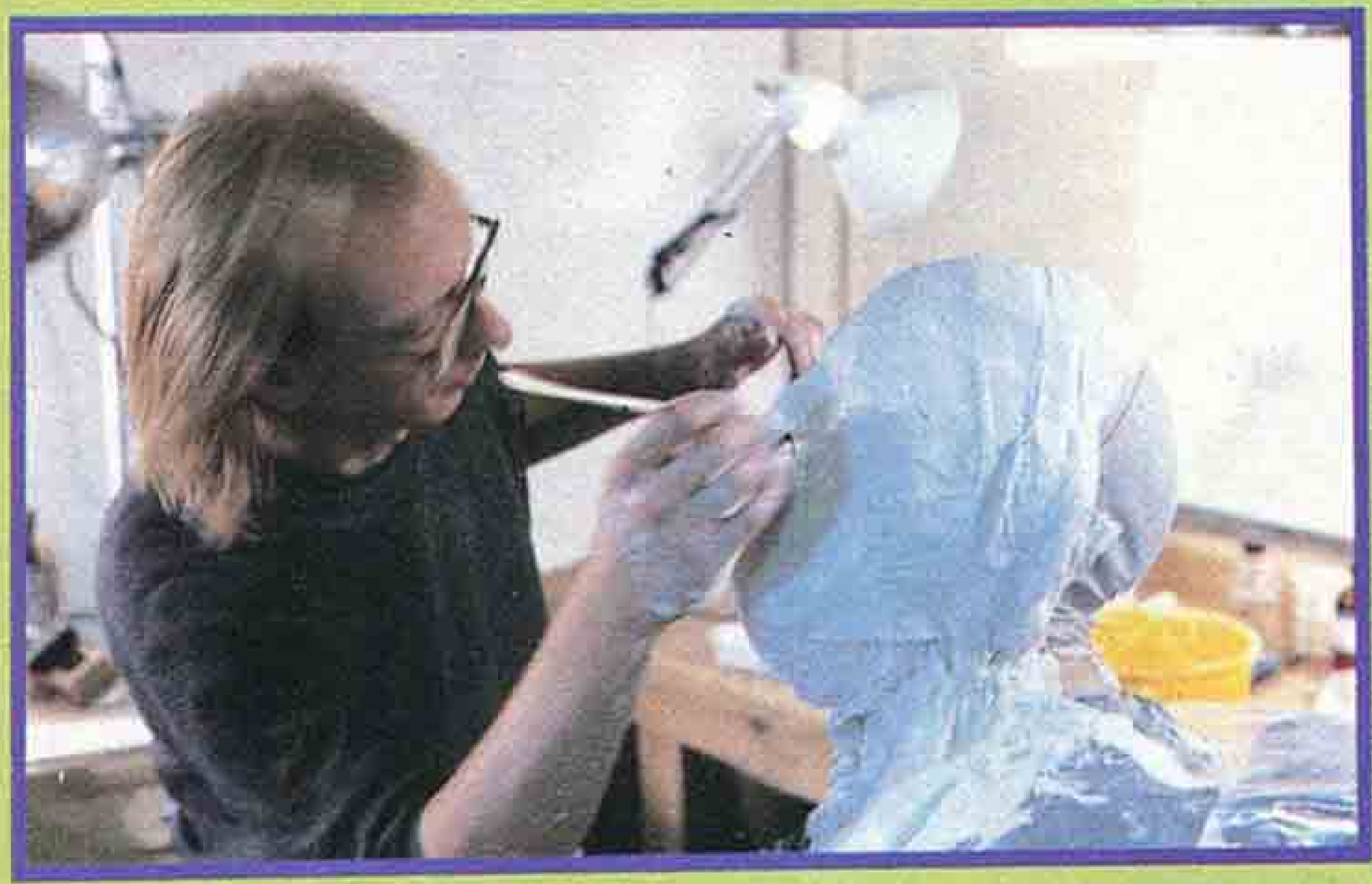
1: Angus Scrimm wears a plastic baldcap in preparation for the alginate life cast to be taken. His hairline is marked with a watercolor marker so it transfers to the final plaster face.



2: The alginate goes on. Although this impression is for one of his screaming heads, I have Angus stay relaxed until the alginate is closer to setting. For a medium thick mixture, but not too runny, I used 65 grams of alginate to 200 milliliters of water. Three measures of this constituted a three-batch. We premeasured three three-batches, plus a backup.

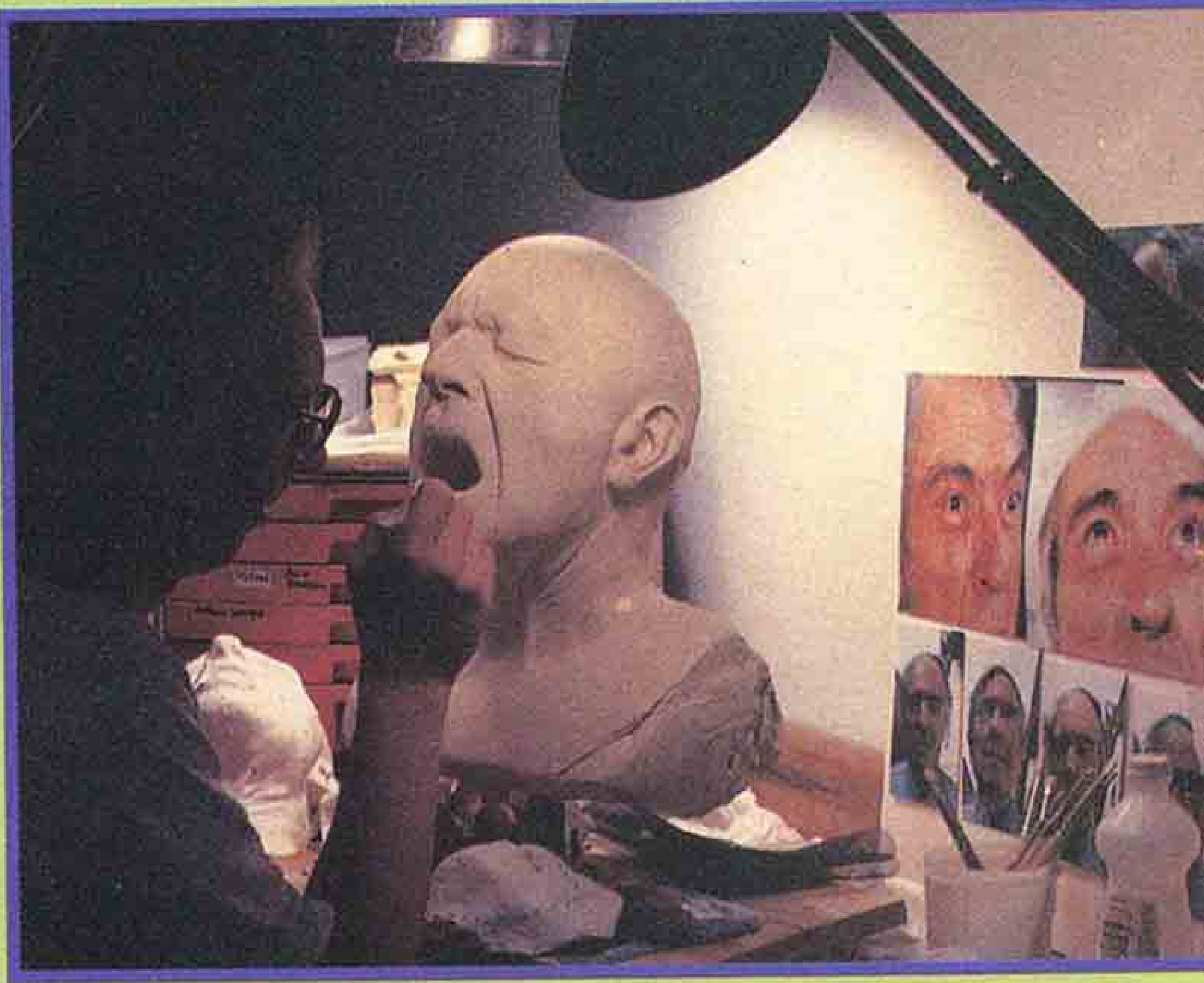


3: About one minute before the alginate gels, I ask Angus to strike an open-mouth screaming expression. Cotton (better yet, thin terry cloth) is pressed into the alginate to better secure it to the wet plaster bandages.



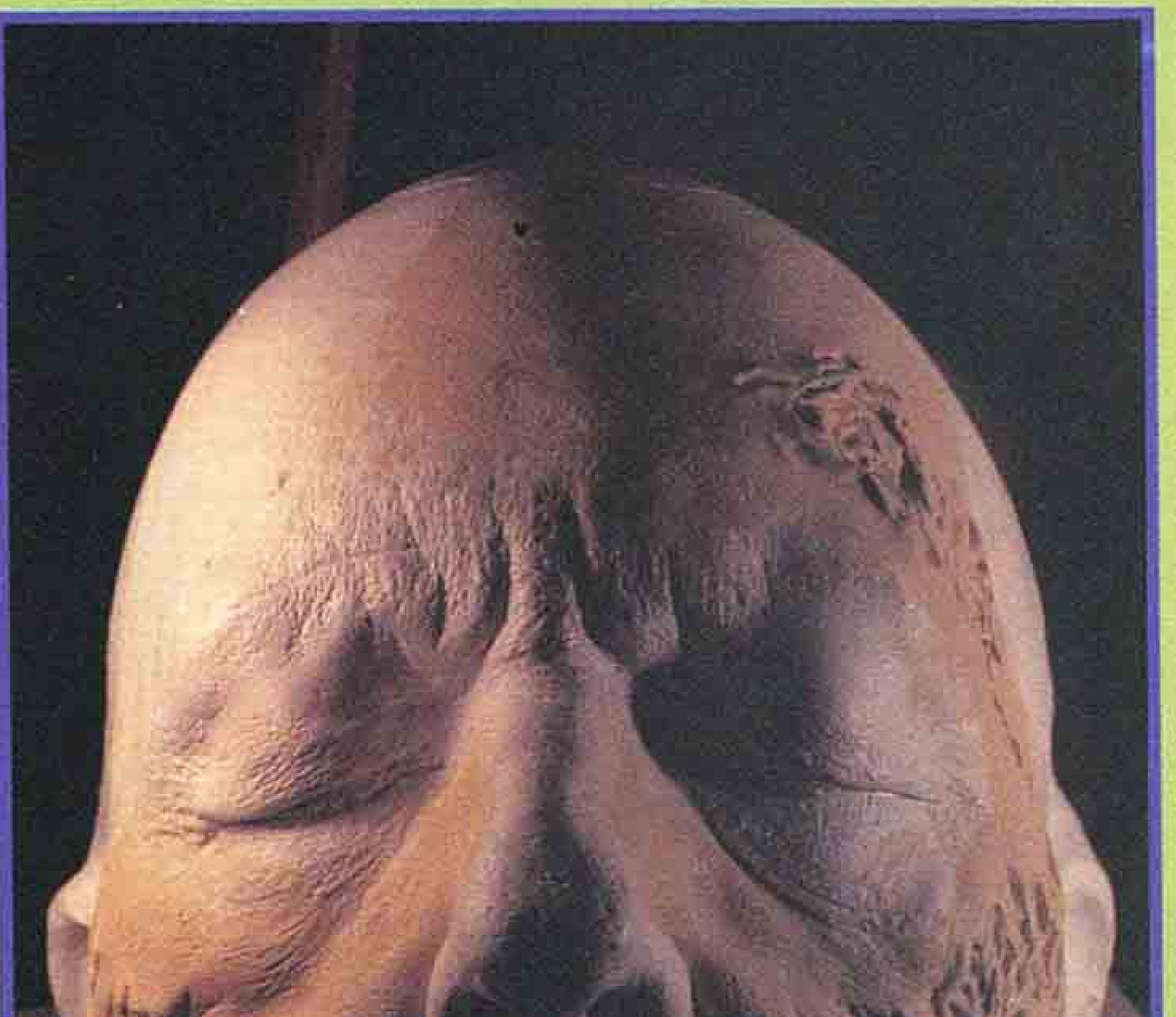
4: Plaster bandages are dipped in warm water and applied to back up the alginate with a mother mold. Two layers at first (for detail), then three-thick for strength. Here, I'm making sure Angus has clear nostril openings.

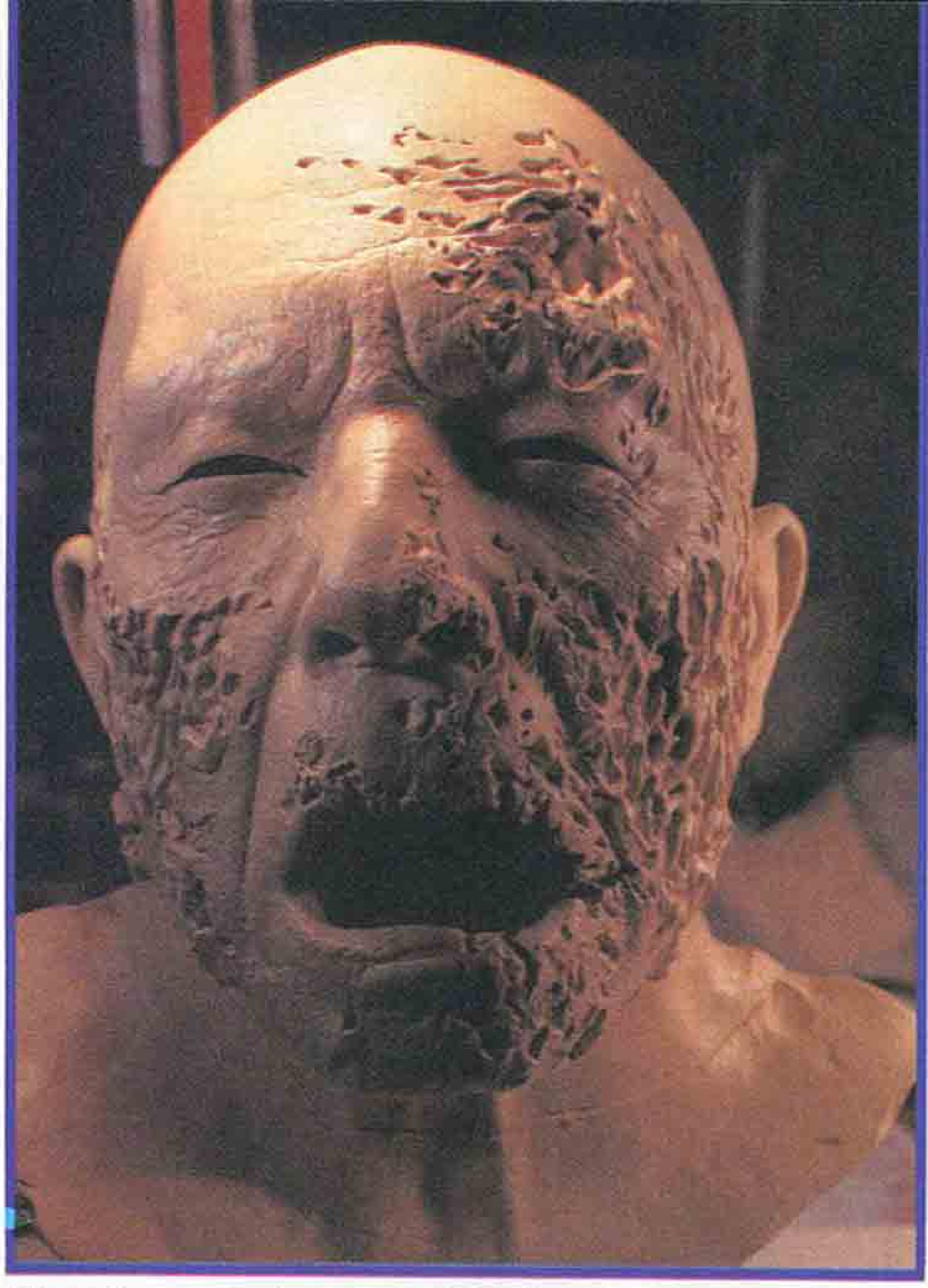
5: The alginate and bandage mold comes off, as I indicate to Angus how many life masks to go.



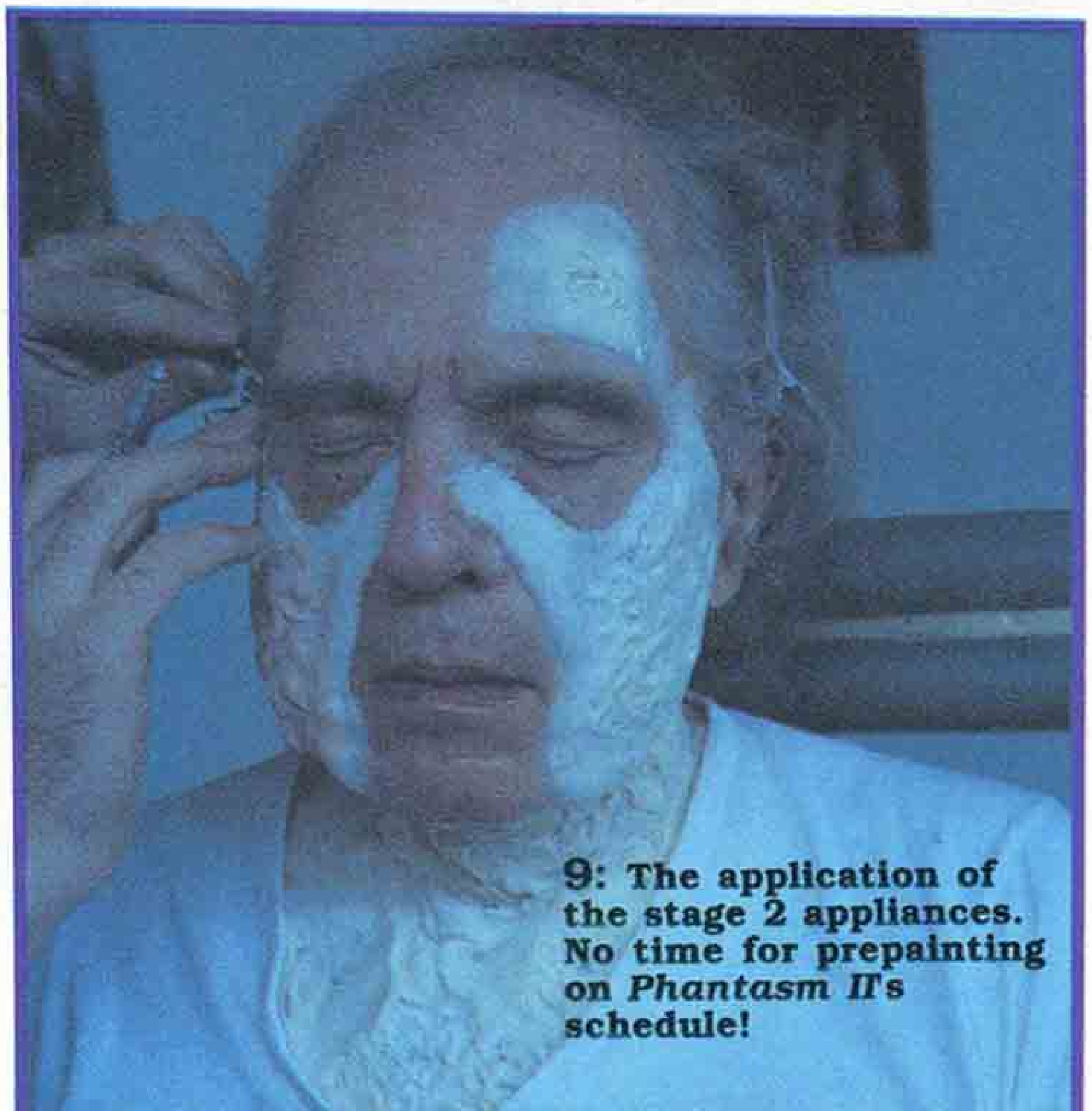
6: Using reference photos I've shot of Angus, I work on a Plastilina copy of his face. I've added the back of the head and now refine and accentuate the wrinkles and pore texture.

7: On an Alcoted life mask of Angus, I've sculpted stage 2 of the melted appliances. These will be divided into five appliances.

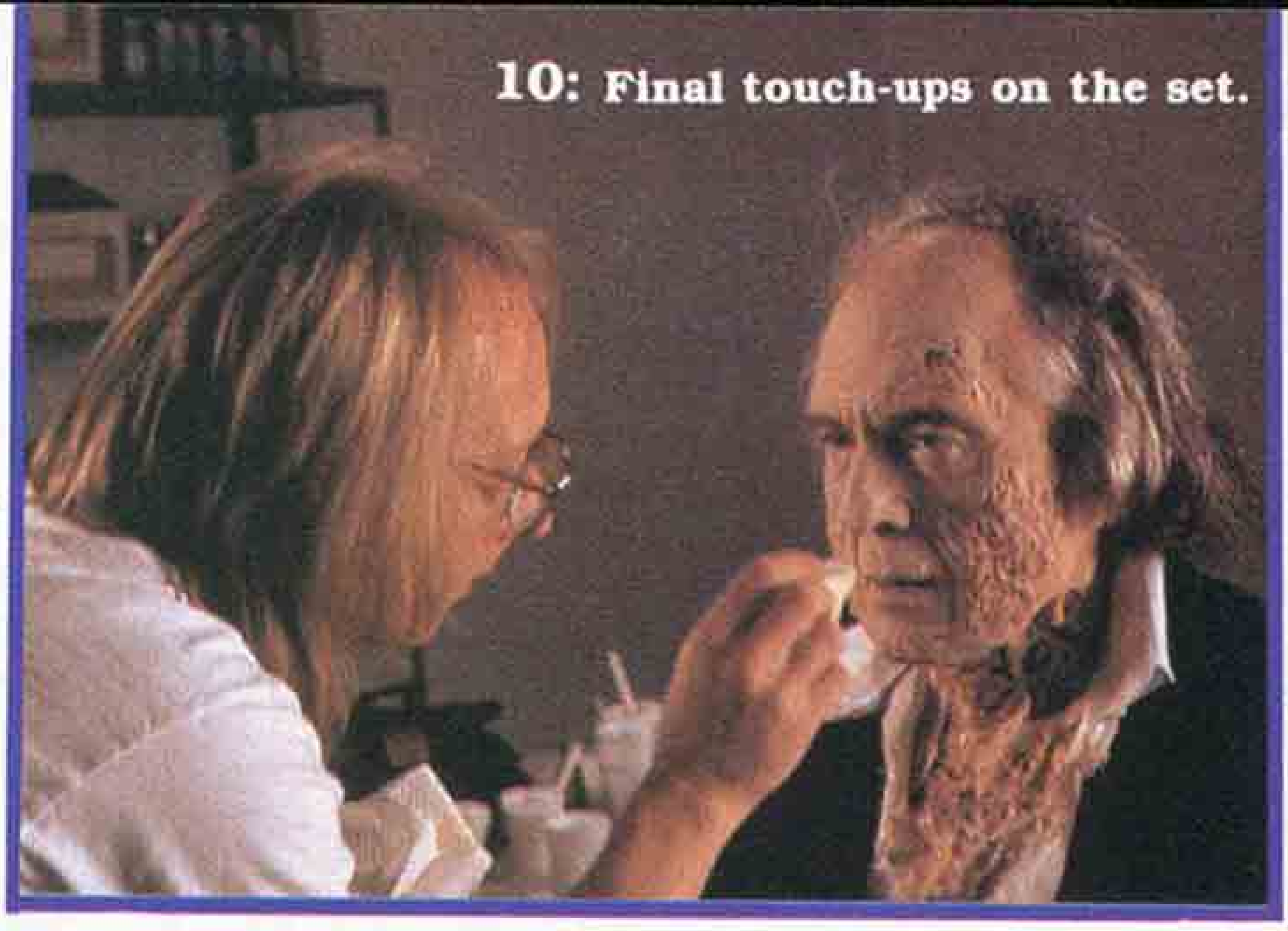




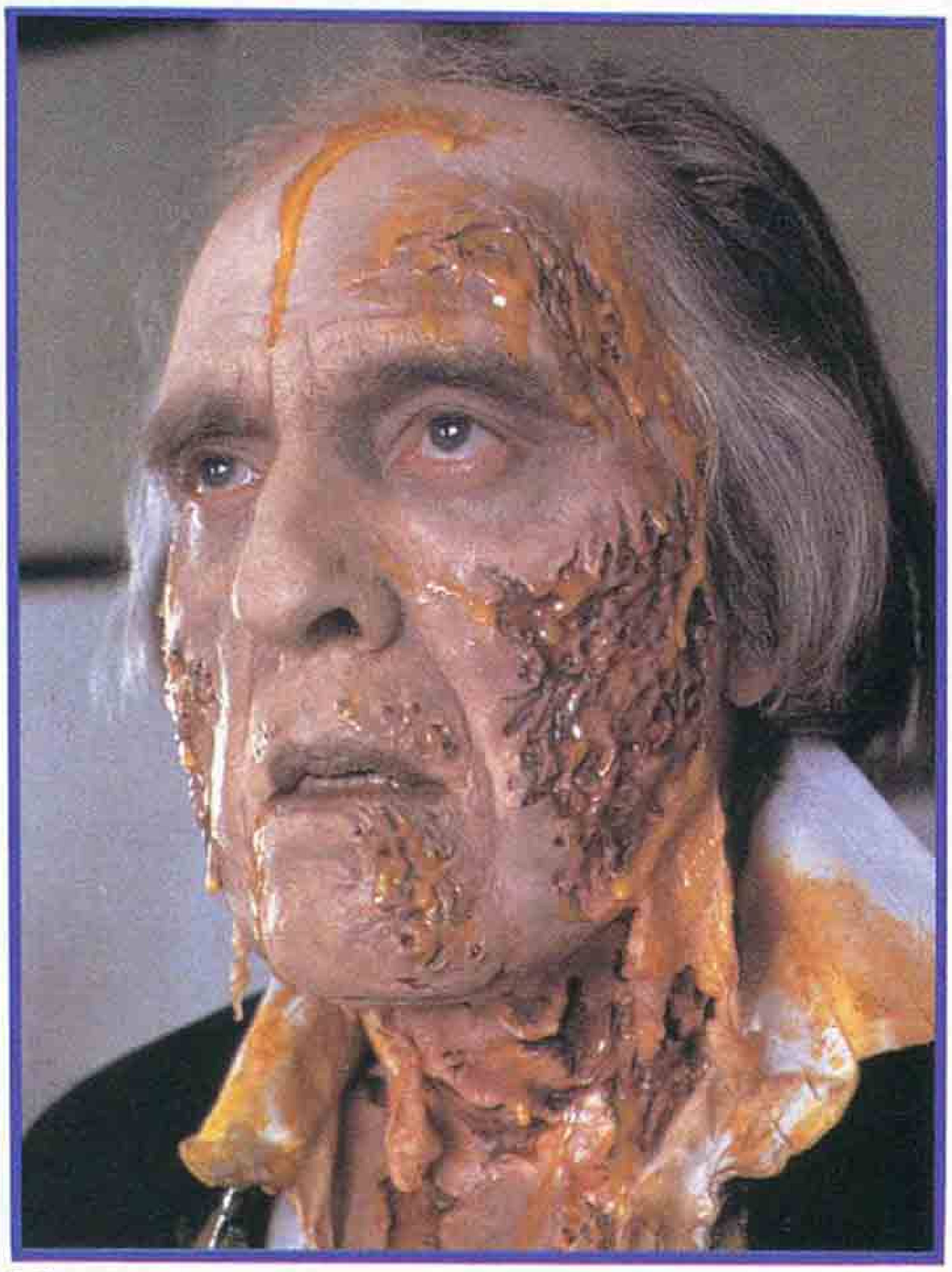
8: A clay press has been done for the eye-pop head with its final melted look. In addition to the acid holes, I resculpted the eyes to be half open. A clay press is created by taking a urethane or silicone negative mold of the original plaster life mask. It is backed with a plaster mother mold and removed. Into the urethane or silicone negative you press small pieces of warmed Plastilina. When you've covered the inside with your desired thickness of clay, back it with an inch or so of Hydrocal. After the Hydrocal sets, you chill the whole thing for a few hours to solidify the clay a bit, and then it's ready to pop apart.



9: The application of the stage 2 appliances. No time for prepainting on *Phantasm II*'s schedule!

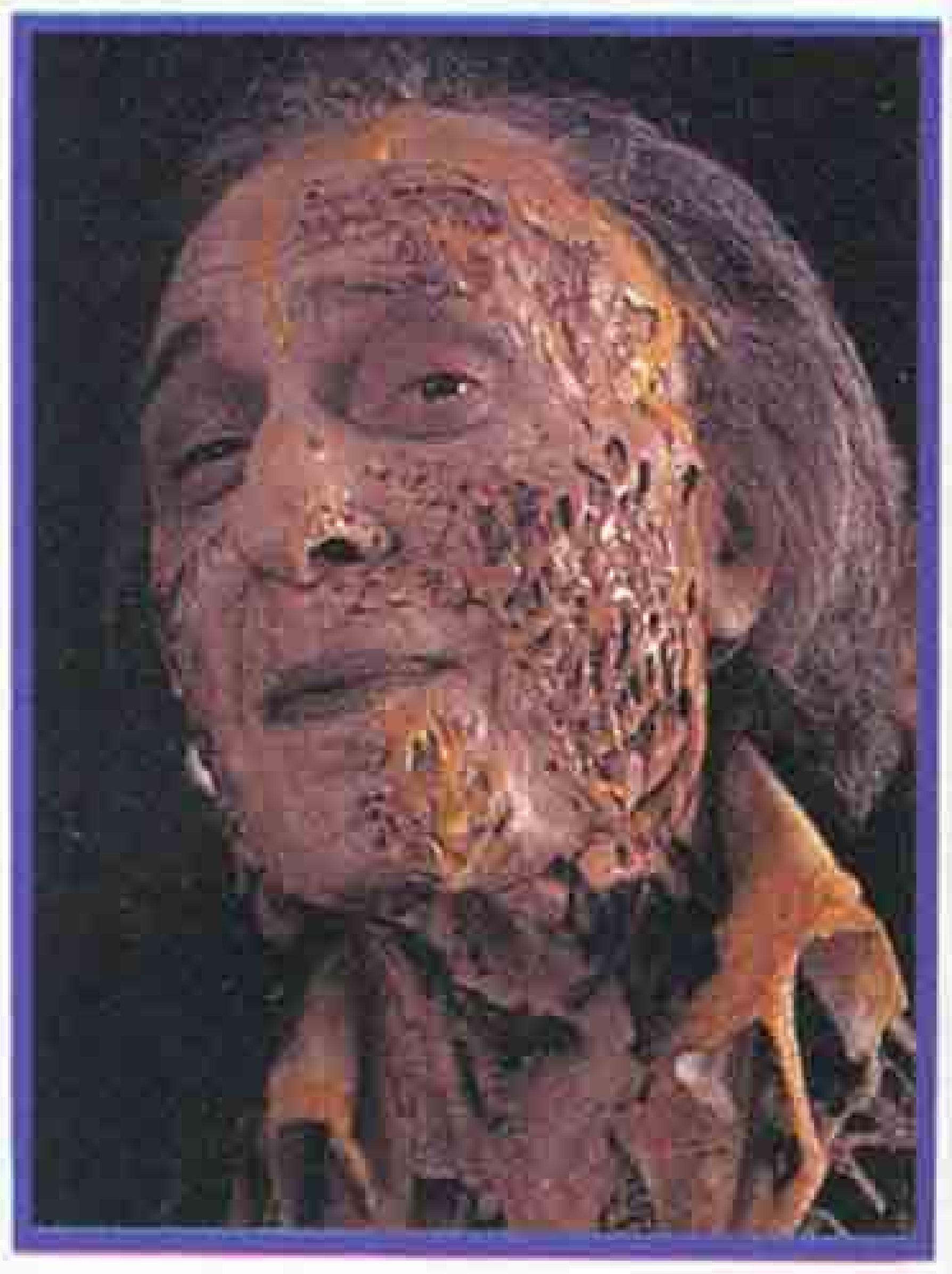


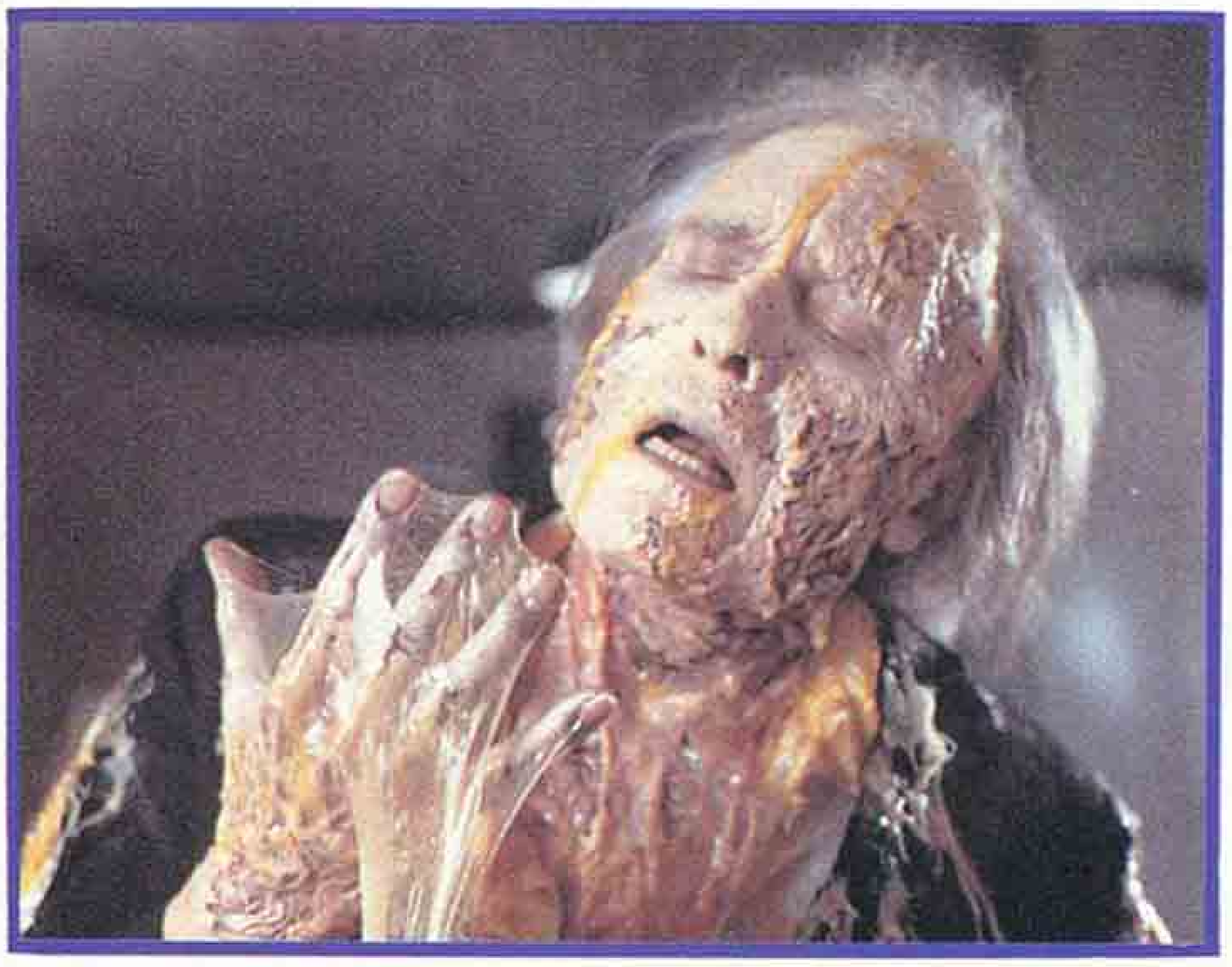
10: Final touch-ups on the set.



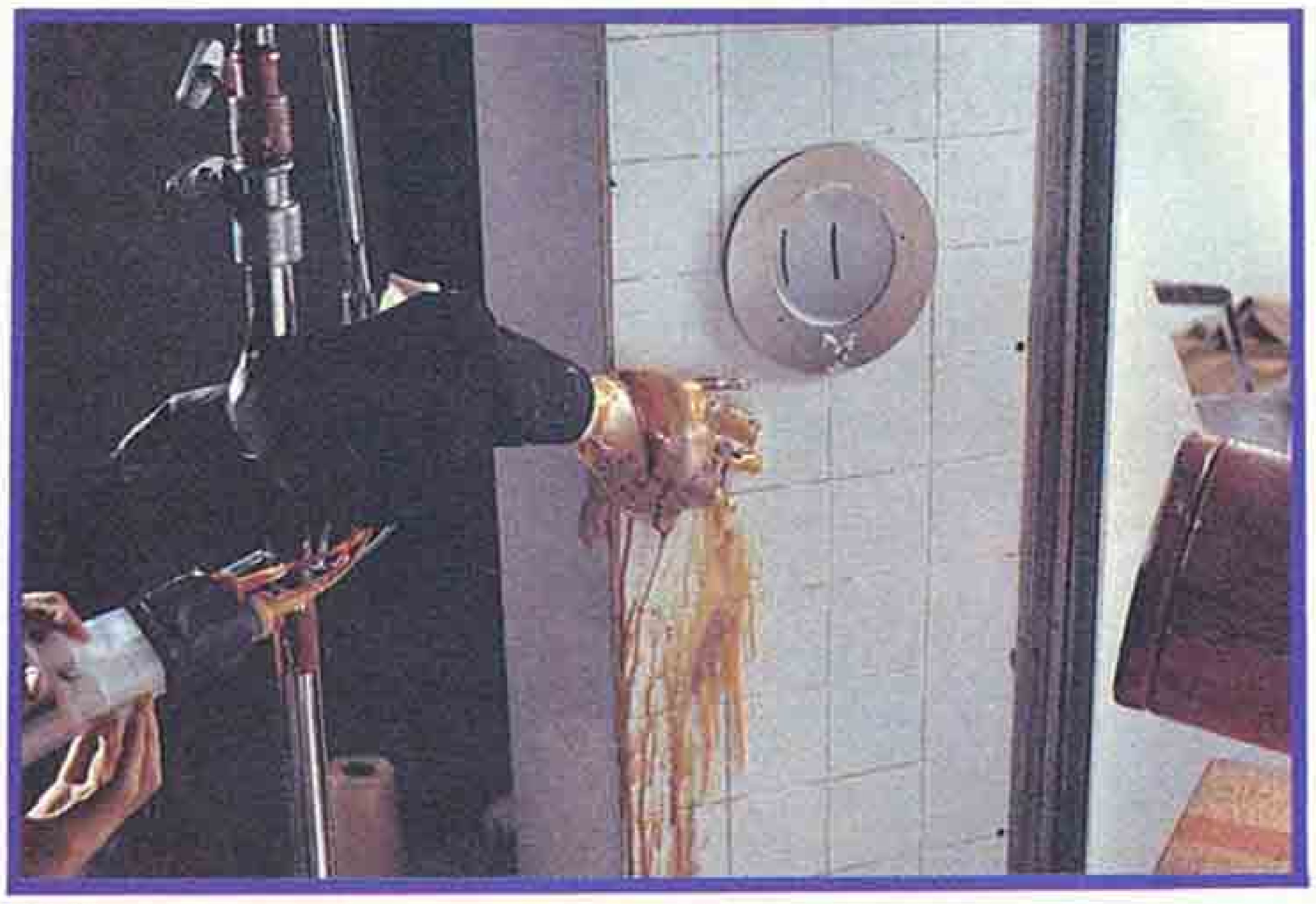
11: With the addition of a light K-Y Jelly coat, some chicken skin on the neck, and some Tall Man "blood," Angus is ready.

12: A few days later, we shoot Angus in the stage 3 makeup. He clearly enjoys being covered with Pros-Aide and foam latex.



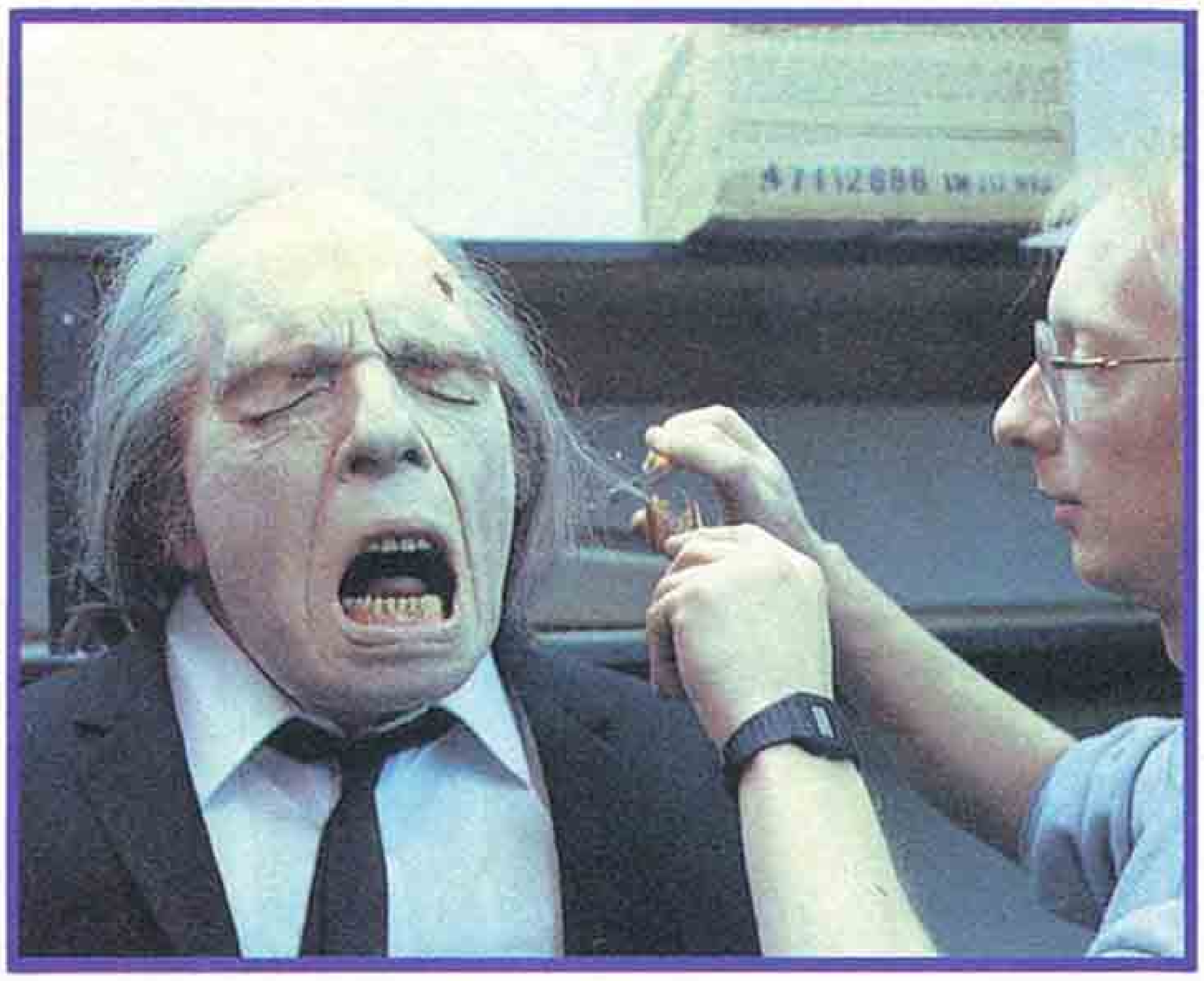


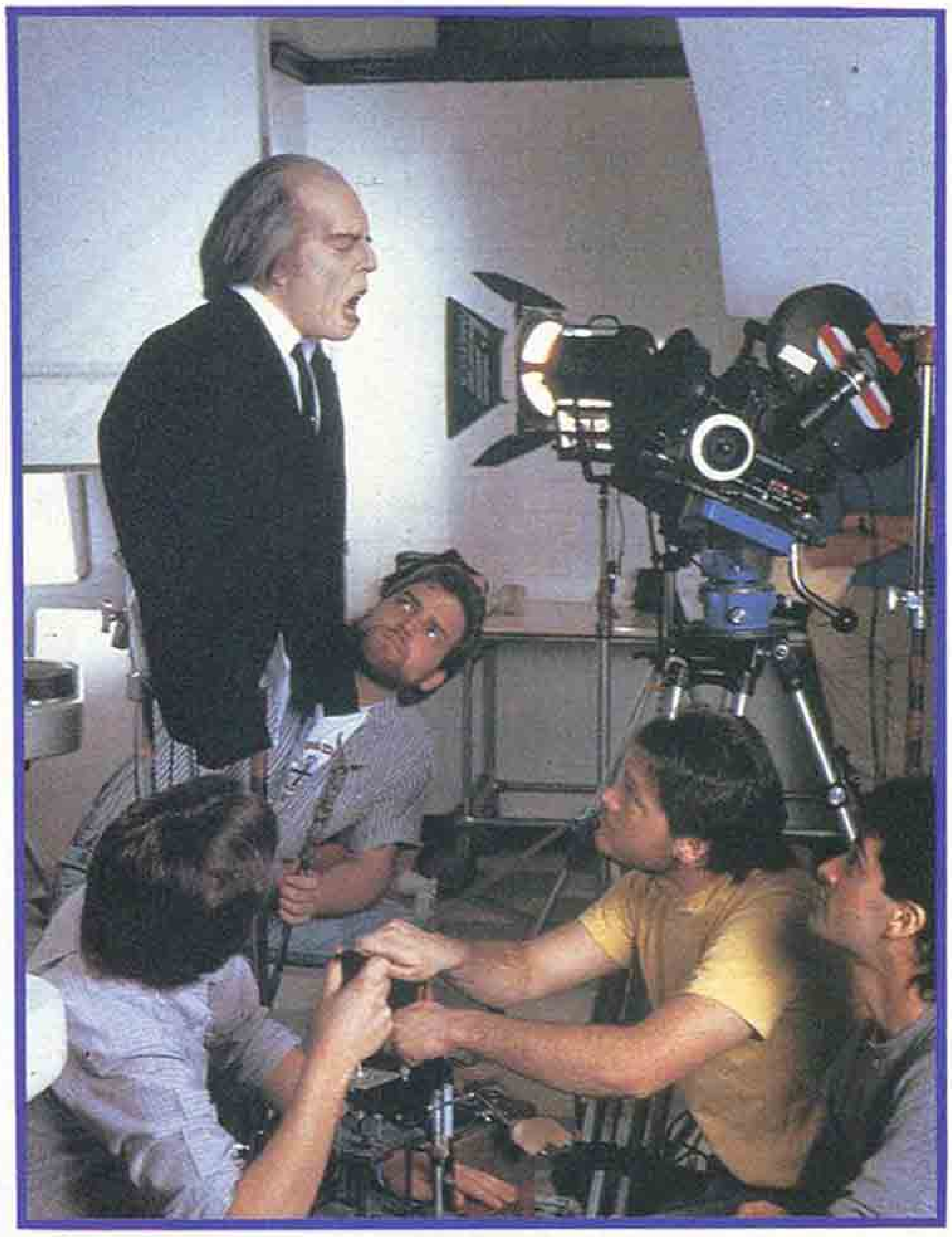
13: Appliances on his right hand, plus a generous portion of Alco-gum to further the melting process.



14: Angus' left hand, or more precisely, a gelatin replica. The gelatin is melted with a propane heater and shot at fewer frames per second.

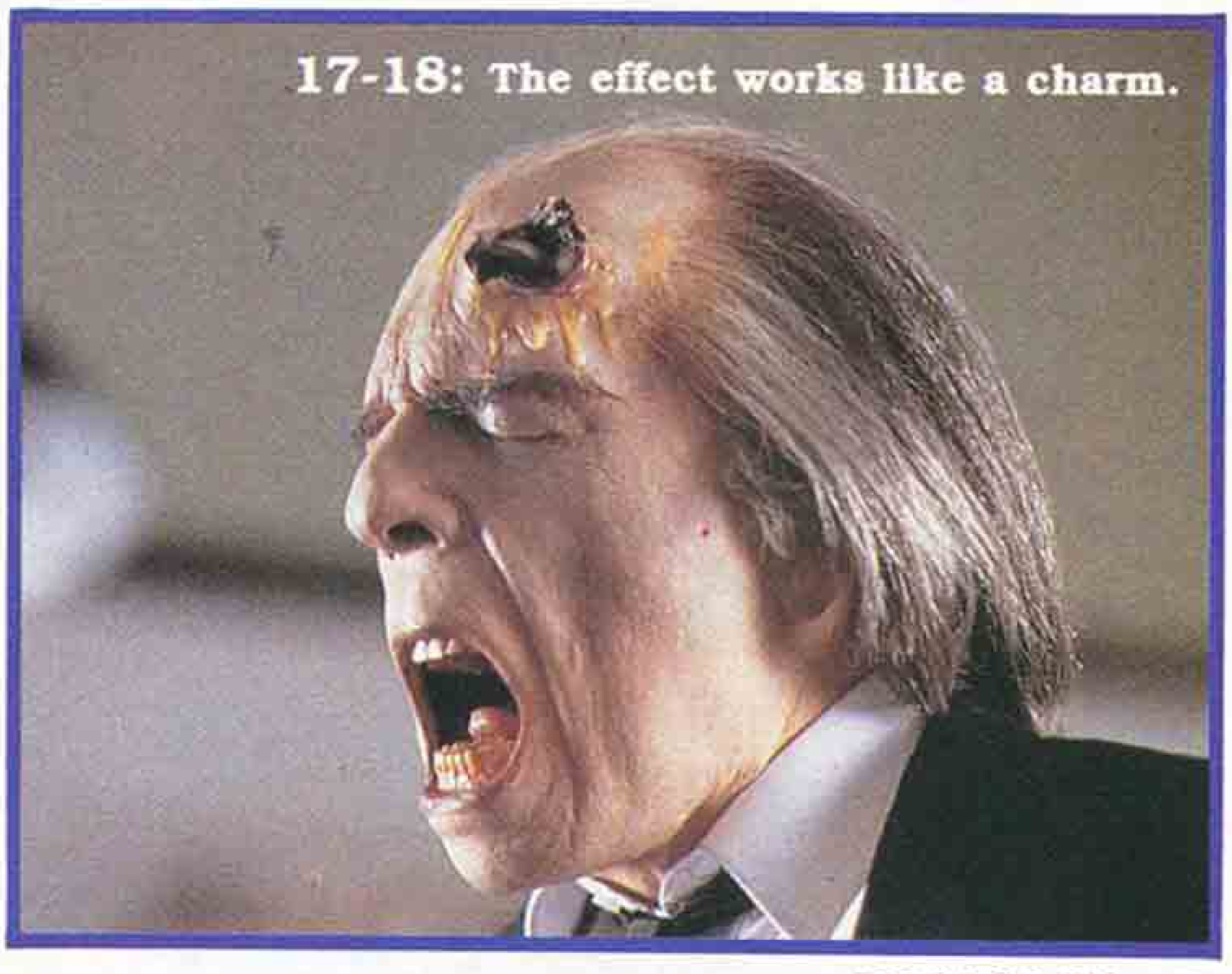
15: The mechanical head is given a final trim before shooting the sequence of the insect emerging.



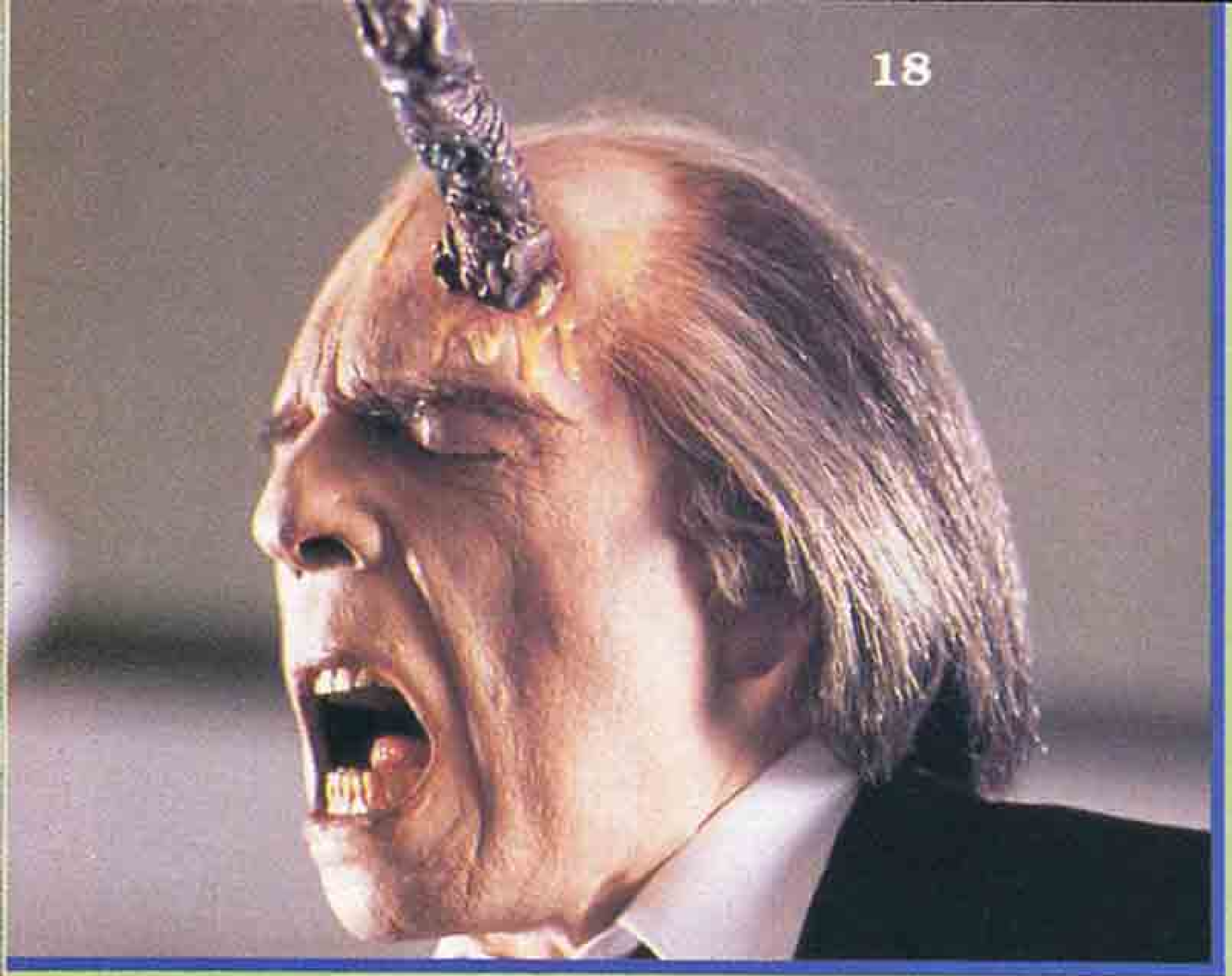


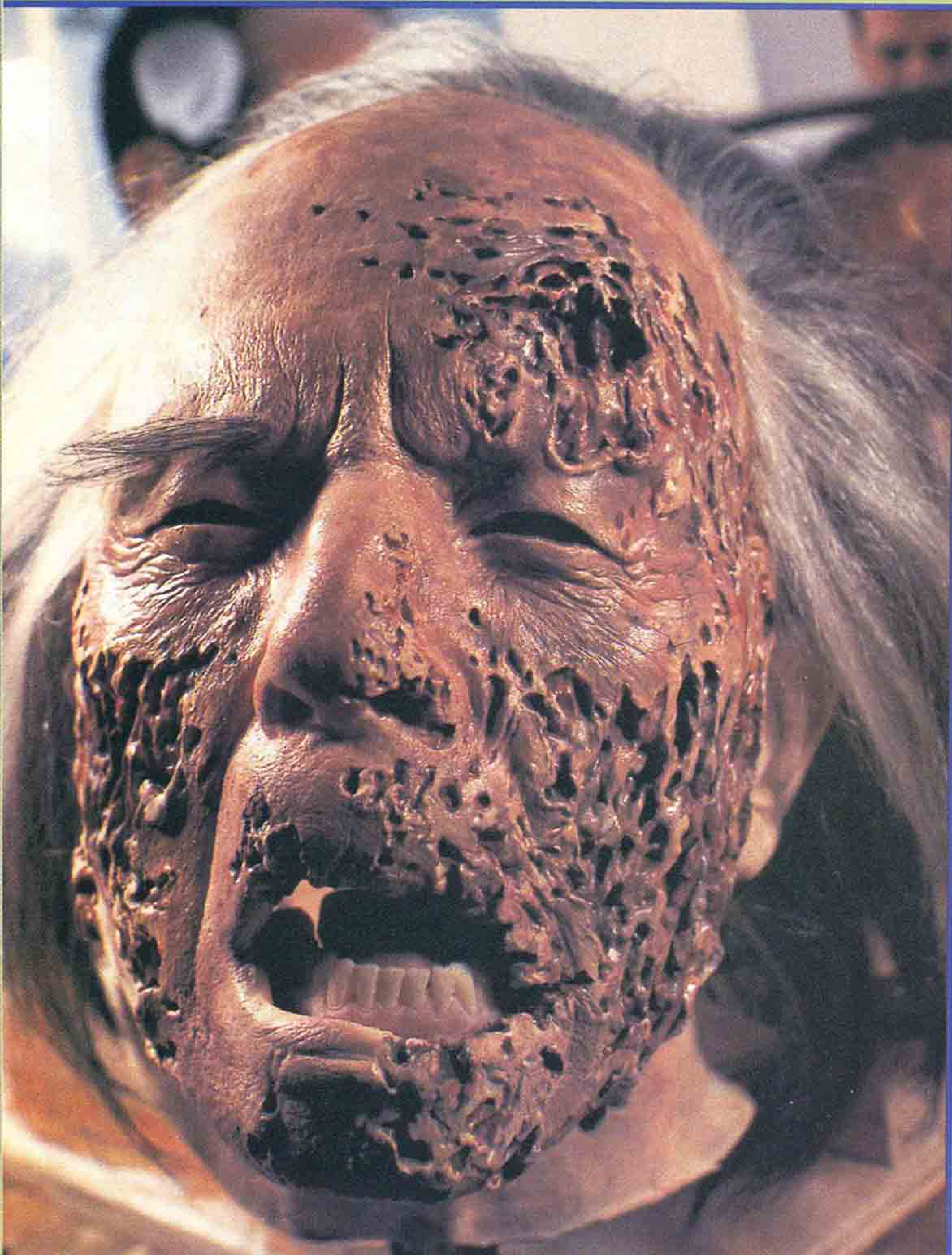
16: Assistants Dave, Bob, Everett and Gino are in place to work the controls for the head's jaw, brow and neck movements. Final cosmetic touches are done, then I make sure the forehead hole is clear.

> **The sequence was shot with both the real Angus Scrimm and a mechanical double.**



17-18: The effect works like a charm.





19: In addition to separate head FX shots, Don Coscarelli and I needed to cover the scene with Mike (James Le Gros) and the Tall Man. The sequence was shot with both the real Angus as well as his mechanical double.

> These FX involved enough molds to fill a wall in my studio.

20: To end the melting sequence, the Tall Man's eyes had to blow out. I created a urethane replica of the final melted head sculpture, and a mechanism was installed to blow out soft eyeballs with compressed air and plenty of yellow liquid. After trimming the hair and brows, the vinyl eye tabs can be put in place. ⓕⓧ

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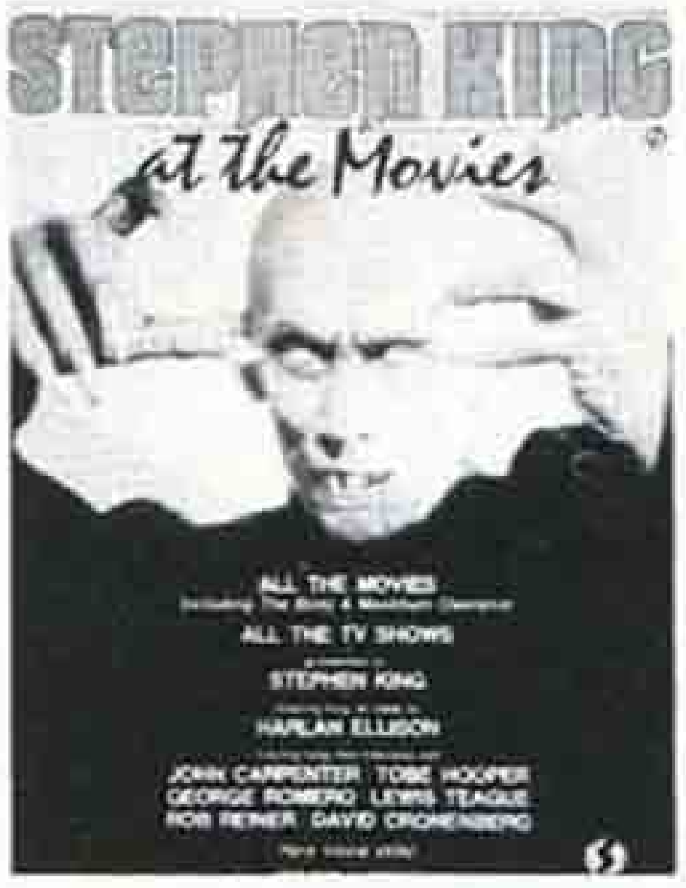
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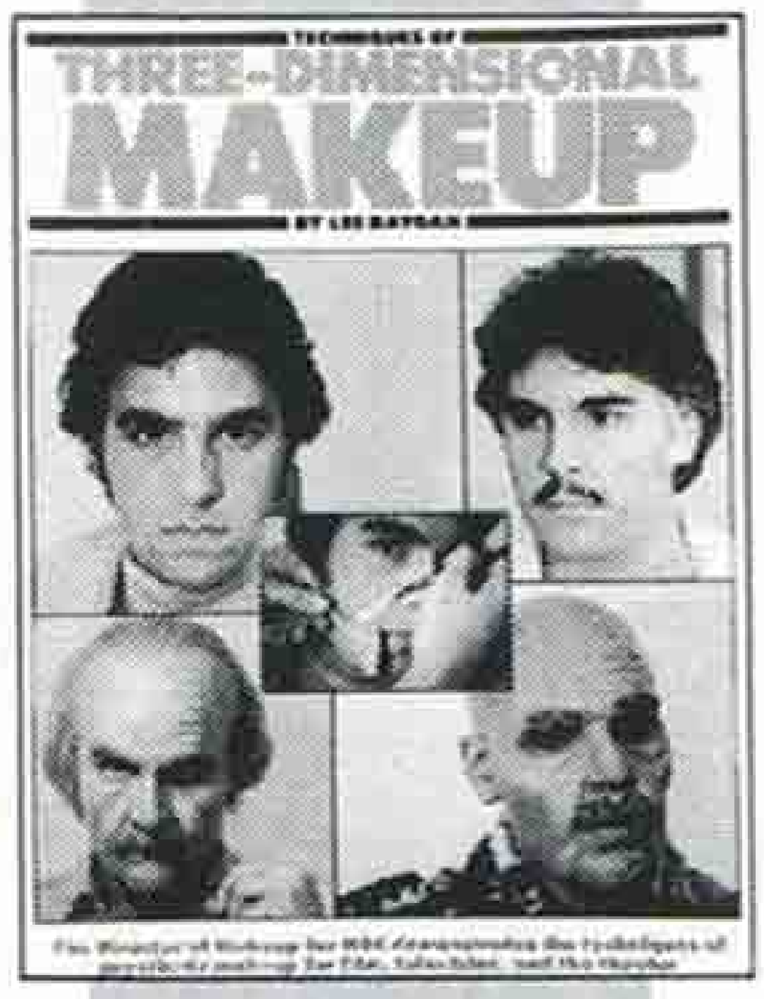
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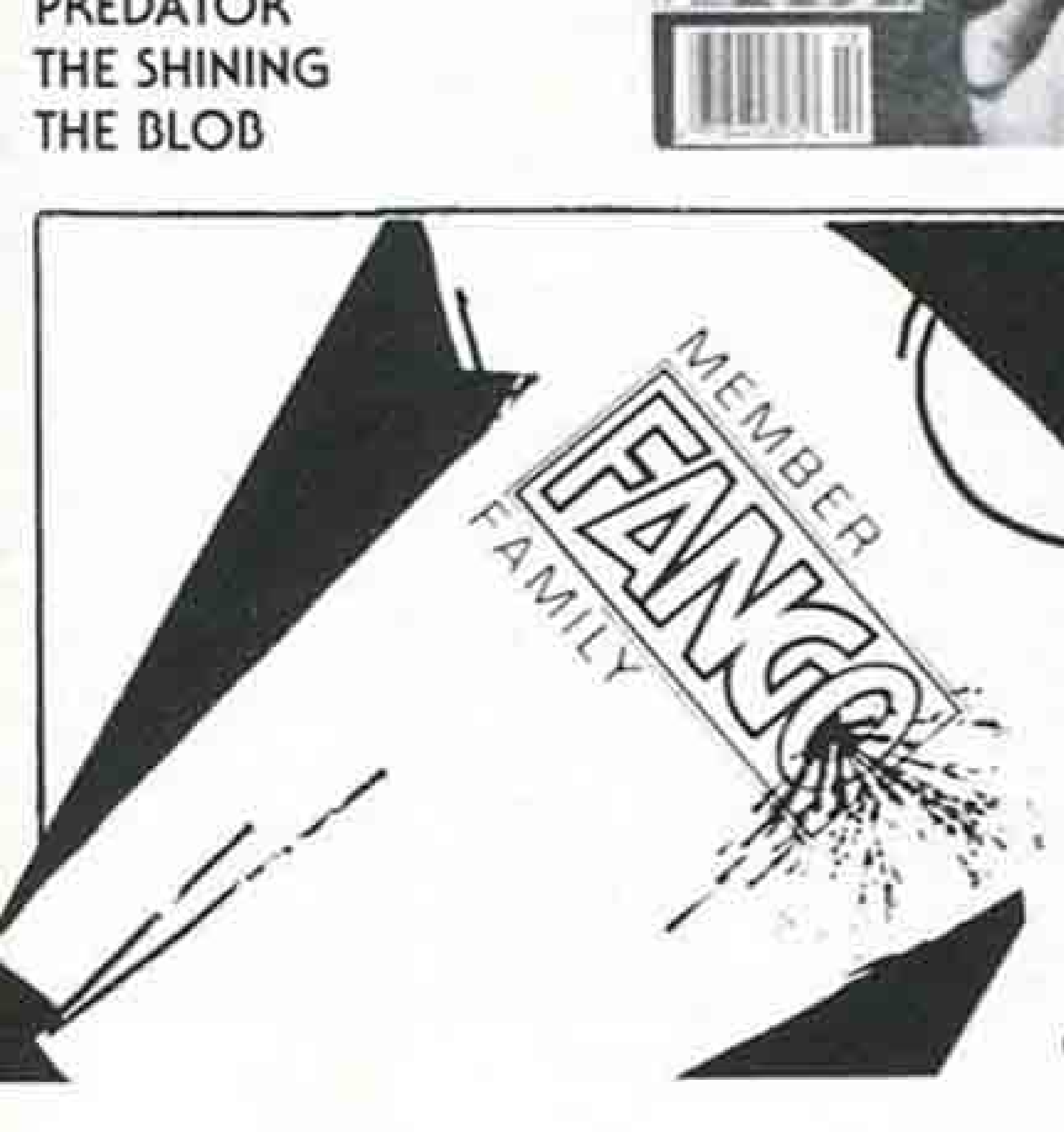
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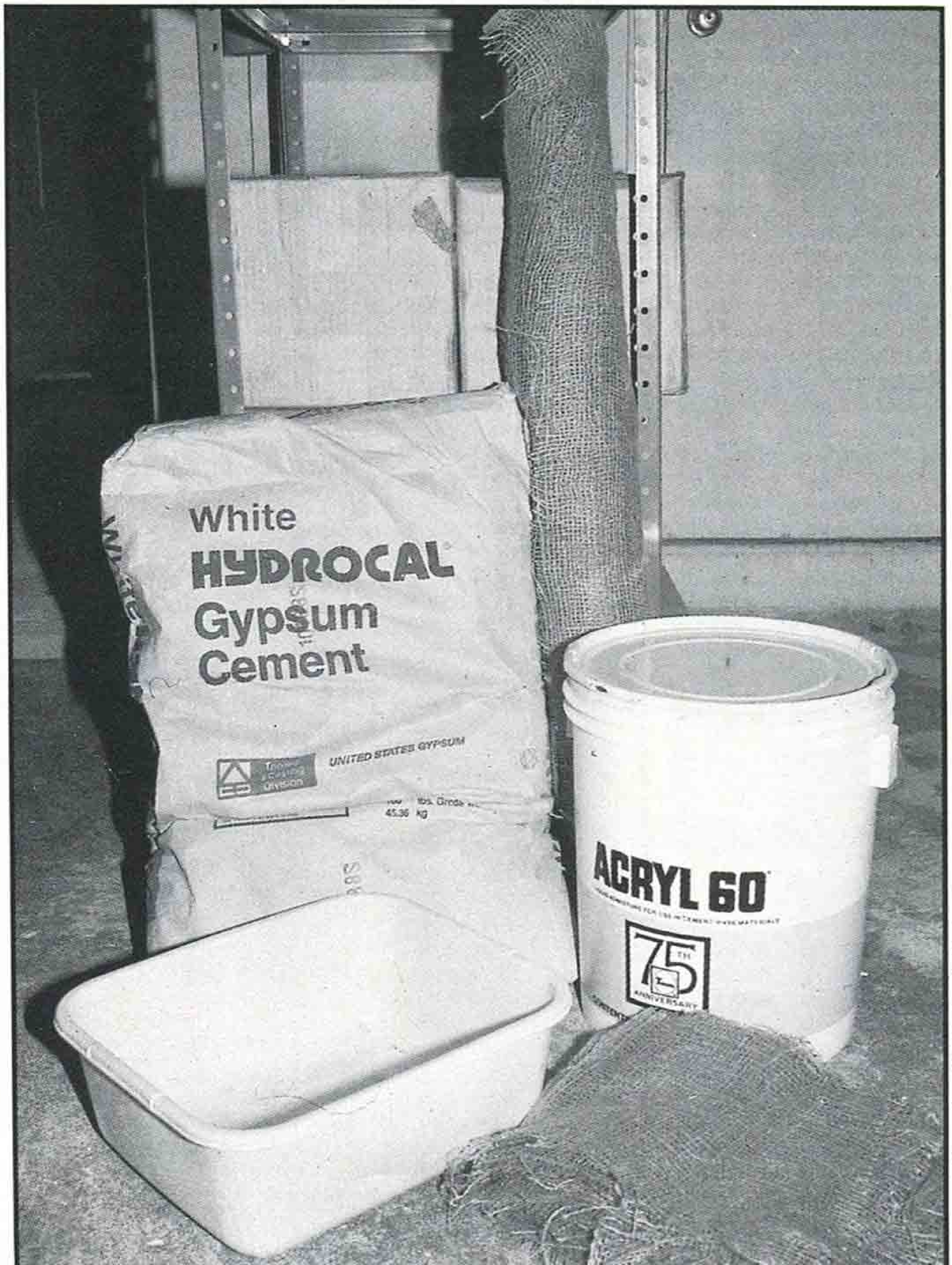
MOLDMAKING, FROM THE GROUND UP

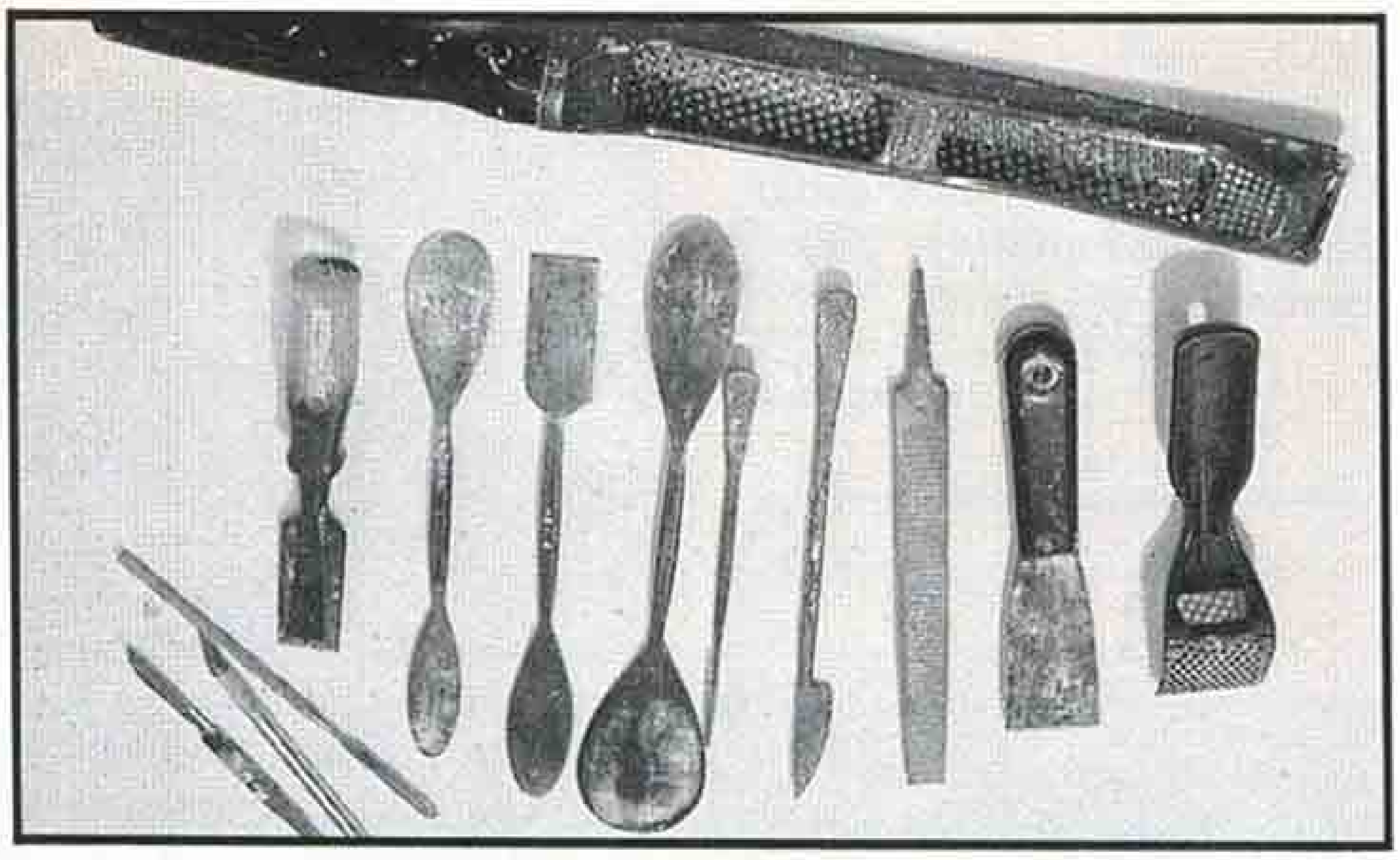
John Caglione & Doug Drexler open the doors of the Makeup FX Lab for a lesson in basic moldmaking.



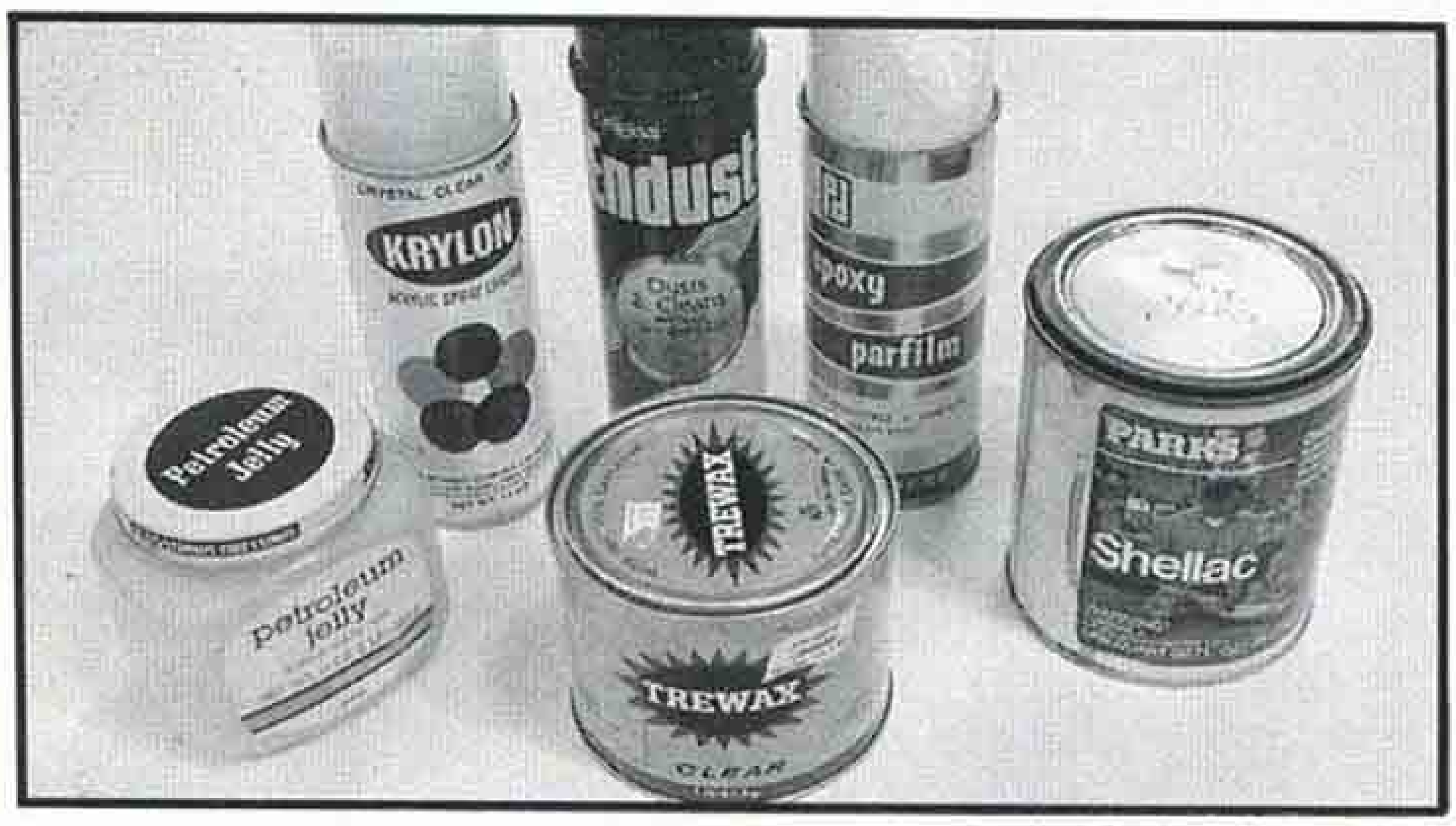
Photos: Copyright Caglione & Drexler

By DOUG DREXLE

1: Let's get the ball rolling with *basic plaster*. You're lookin' at it, the backbone of our industry: plaster, burlap, water and Acryl 60. All of these materials, with the exception of the Acryl, have been around since the beginning of time. Hydrocal and Ultracal are our two favorite gypsum cements. Hydrocal, a medium-strength cement, is use primarily for making life casts and nonessential molds known as waste molds. (A waste mold is a mold that you actually *break off* of your model.) Ultracal is too dense for this purpose. We use Ultracal where high strength and heat resistance are important. It is the most dimensionally stable of all the gypsum cements; this stability makes ultrafine invisible edges on makeup appliances possible. Burlap and Acryl are both used to reinforce gypsum.

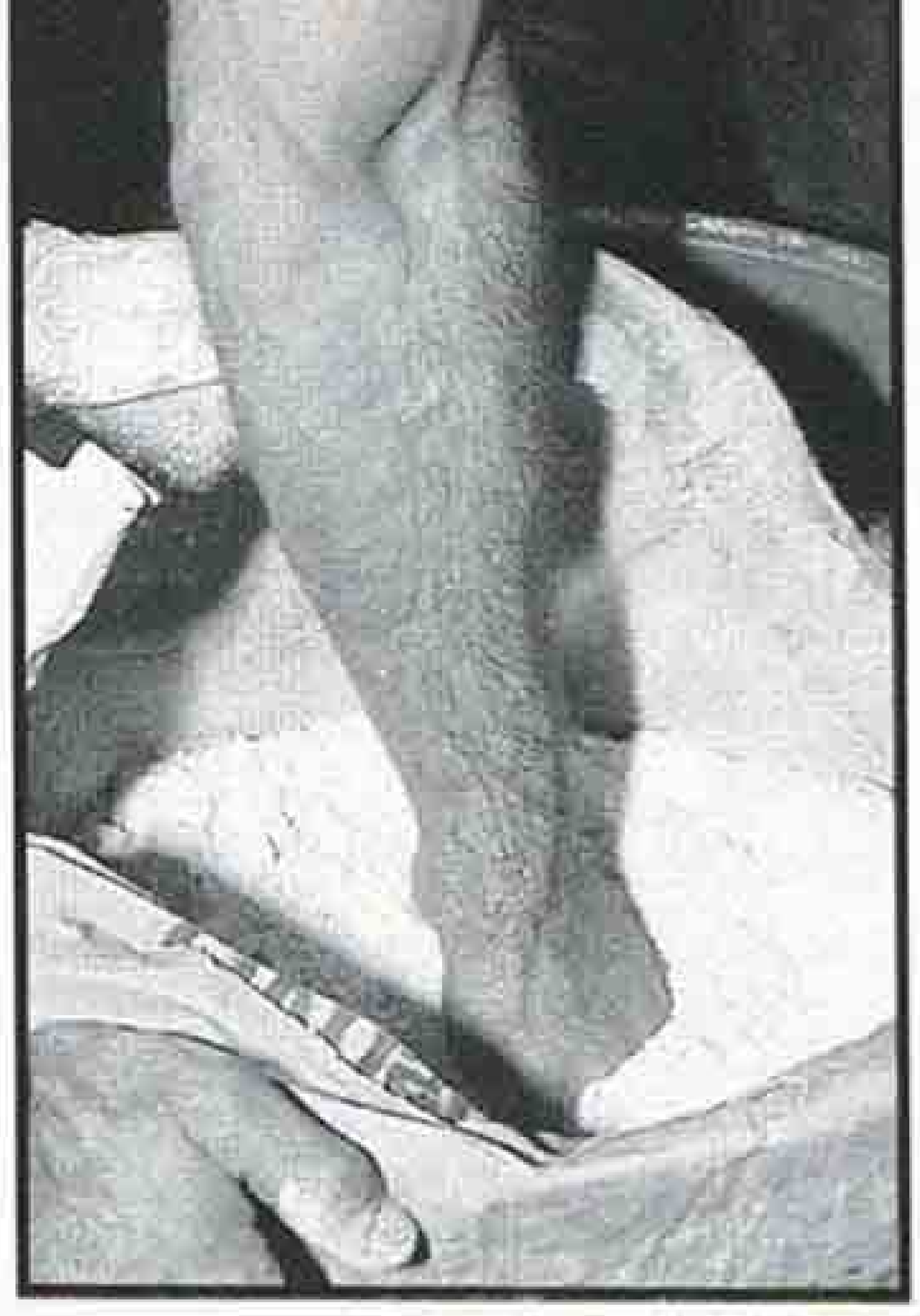


2: An assortment of plaster-working tools are imperative. Chisels, surforms, rasps and scalpels are *not* for severing people's heads. Sorry. Between the hardware store and sculpture supply, you should have no problem procuring these goodies. They are a most worthy investment. We assure you that your hands will be tied without them!

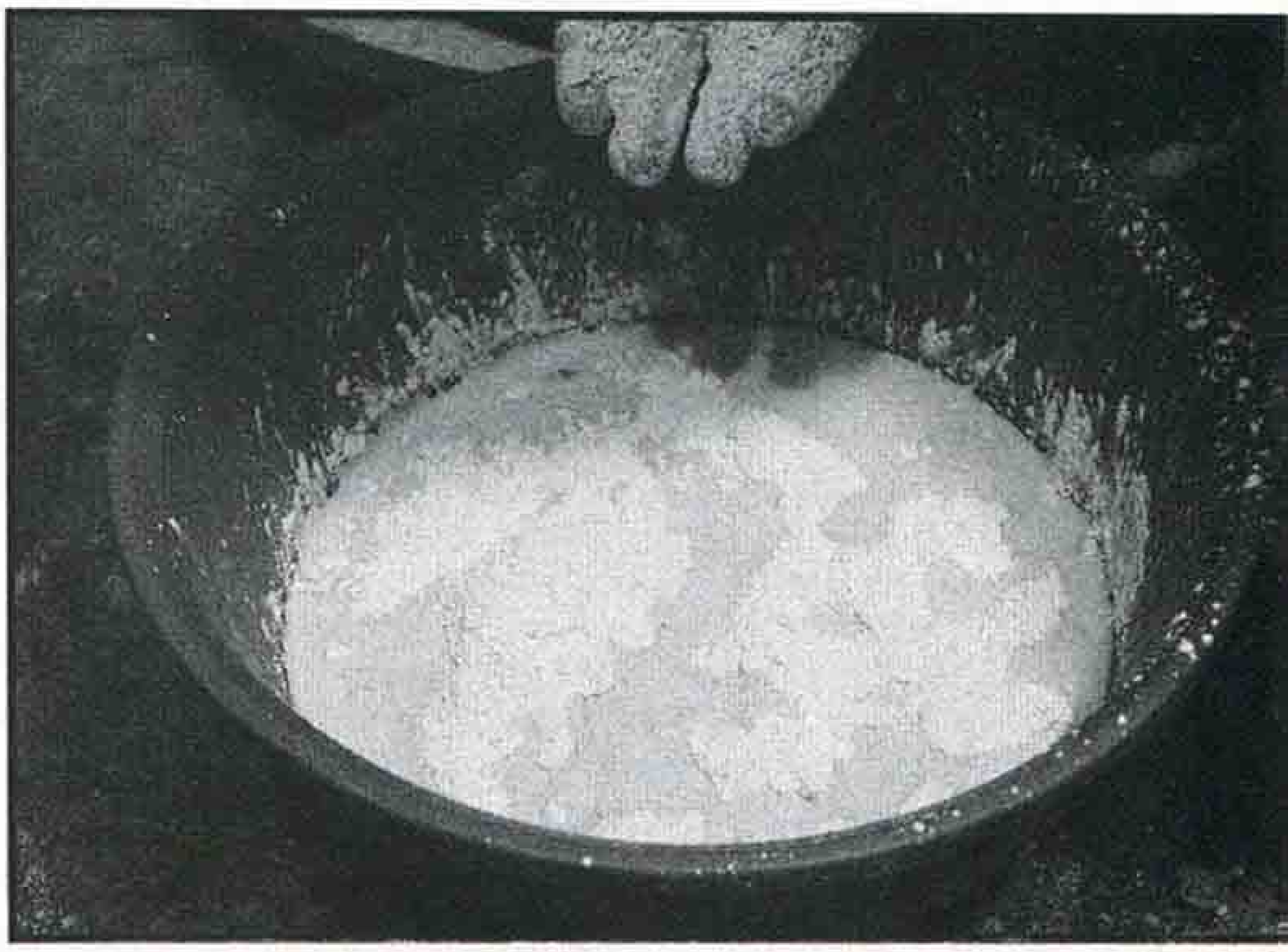


3: Pictured here are a few of the most common separators. A separator is something you apply to your model to keep plaster from sticking to it. Shellac and Crystal Clear are used to seal porous materials that tend to suck the water out of plaster, corrupting its surface and ruining your mold. For instance, if you plan to make a plaster model, you *must* seal it first, then separate with Vaseline or butcher's wax. If in doubt about which separator to use, do a test. Of all the items pictured above, the only one slightly obscure is the Parfilm; most sculpture supplies carry Parfilm or something similar. Ask!

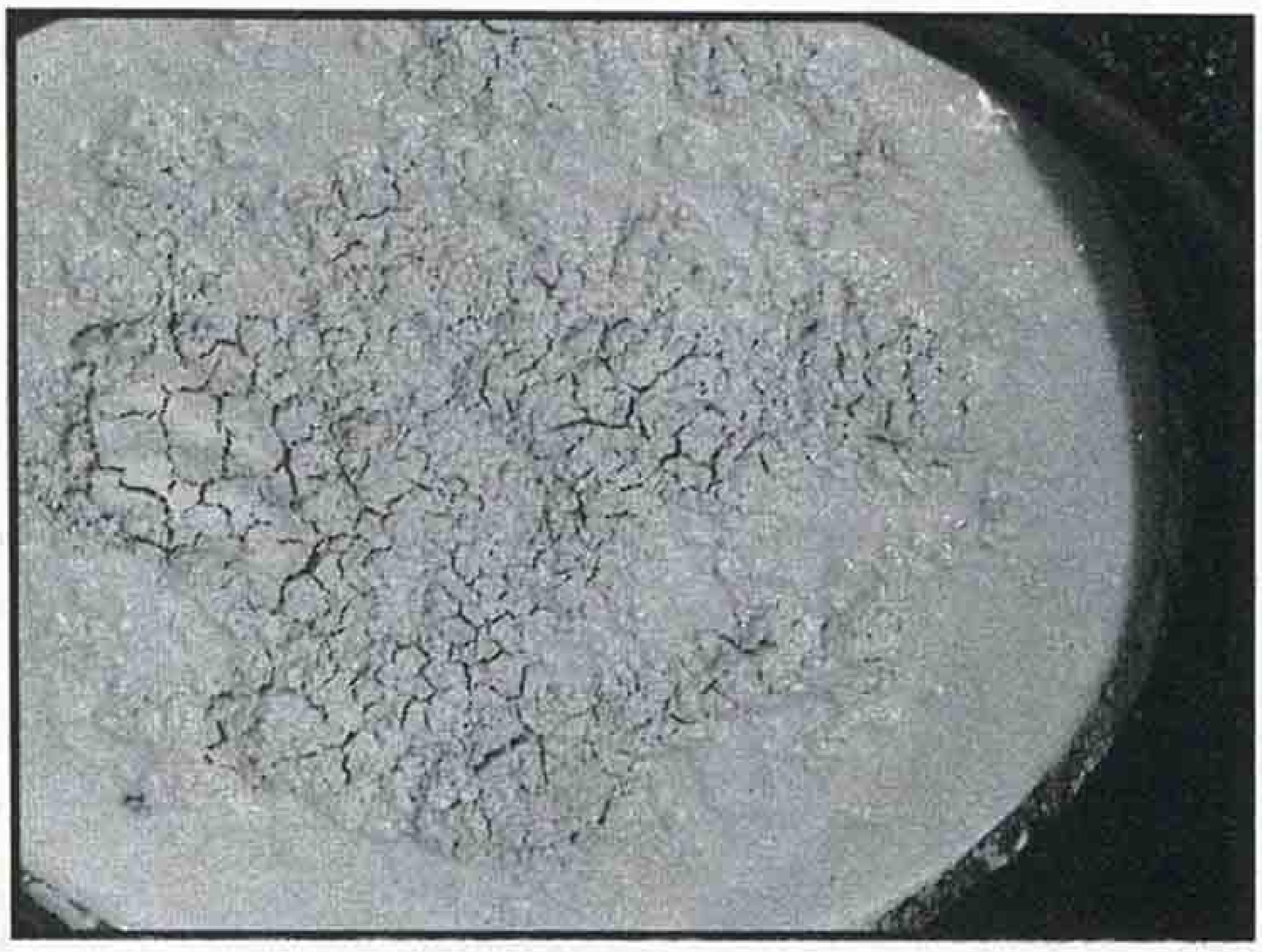
4: Plaster is a tactile thing. You must feel it and learn its characteristics. Here is an exercise that will sharpen your skills and help you master the creature known as plaster. Start with a flexible plastic bowl sprayed with Endust. (This makes leftover plaster pop out, leaving a nice clean bowl. If you don't believe me, try it without Endust. Heh! Heh!) OK, half-fill the bowl with cool water. Rule of thumb: Your volume will approximately double by the time you've added the gypsum. Use this as an aid in estimating the quantity of material you end up with.



5: Next, go to the old plaster bag and get in there! Fluff it up good, 'cause plaster tends to pack down while in transit. Each particle of plaster is supposed to have a perfect little bubble of air around it; if it's packed, the bubble gets distorted and the plaster will not evenly absorb the water. This can result in substandard strength, a no-no in anyone's book.

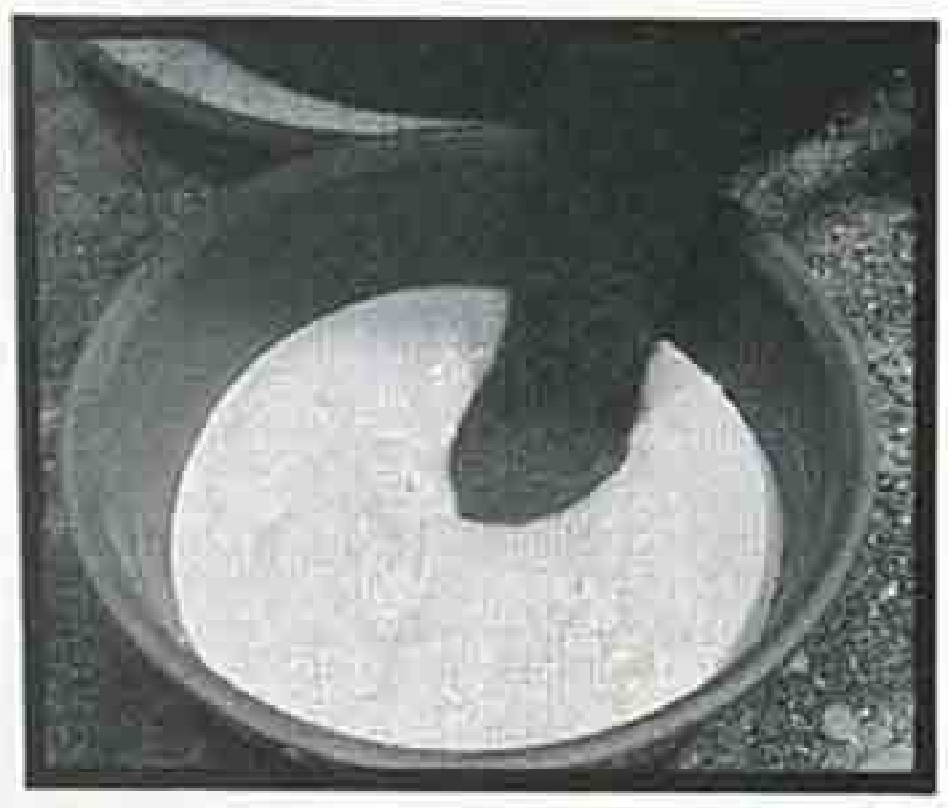


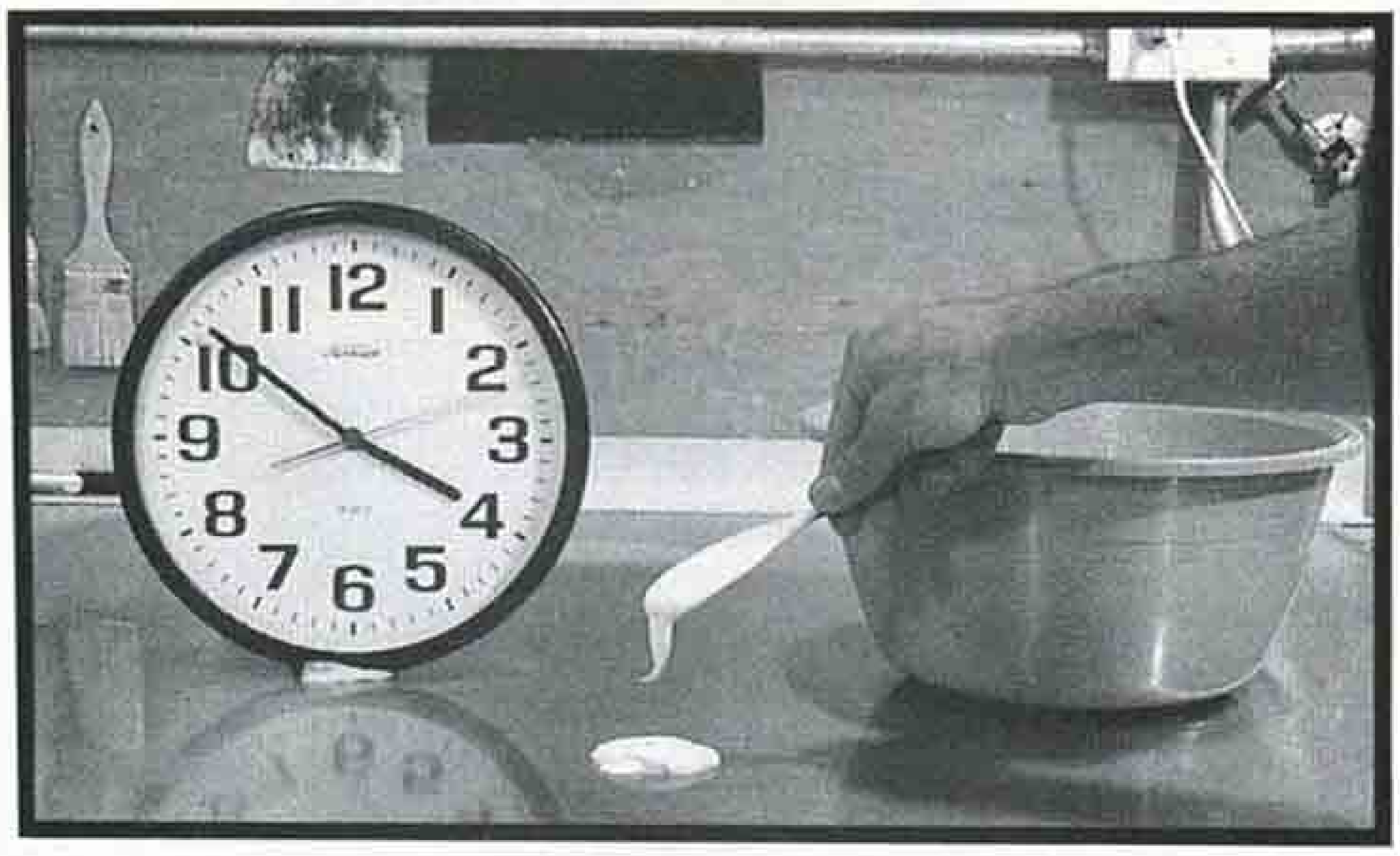
6: Sift the plaster (in this photo, Hydrocal) into the bowl. Use your hand rather than a cup; with a cup, you cannot feel the material, and if you have some grit or debris in there, you'll never know until it's too late. Don't dump the plaster in, take your time. Let the water take the plaster at its own rate. When you start to get dry areas like islands, stop sifting. Let the plaster soak.



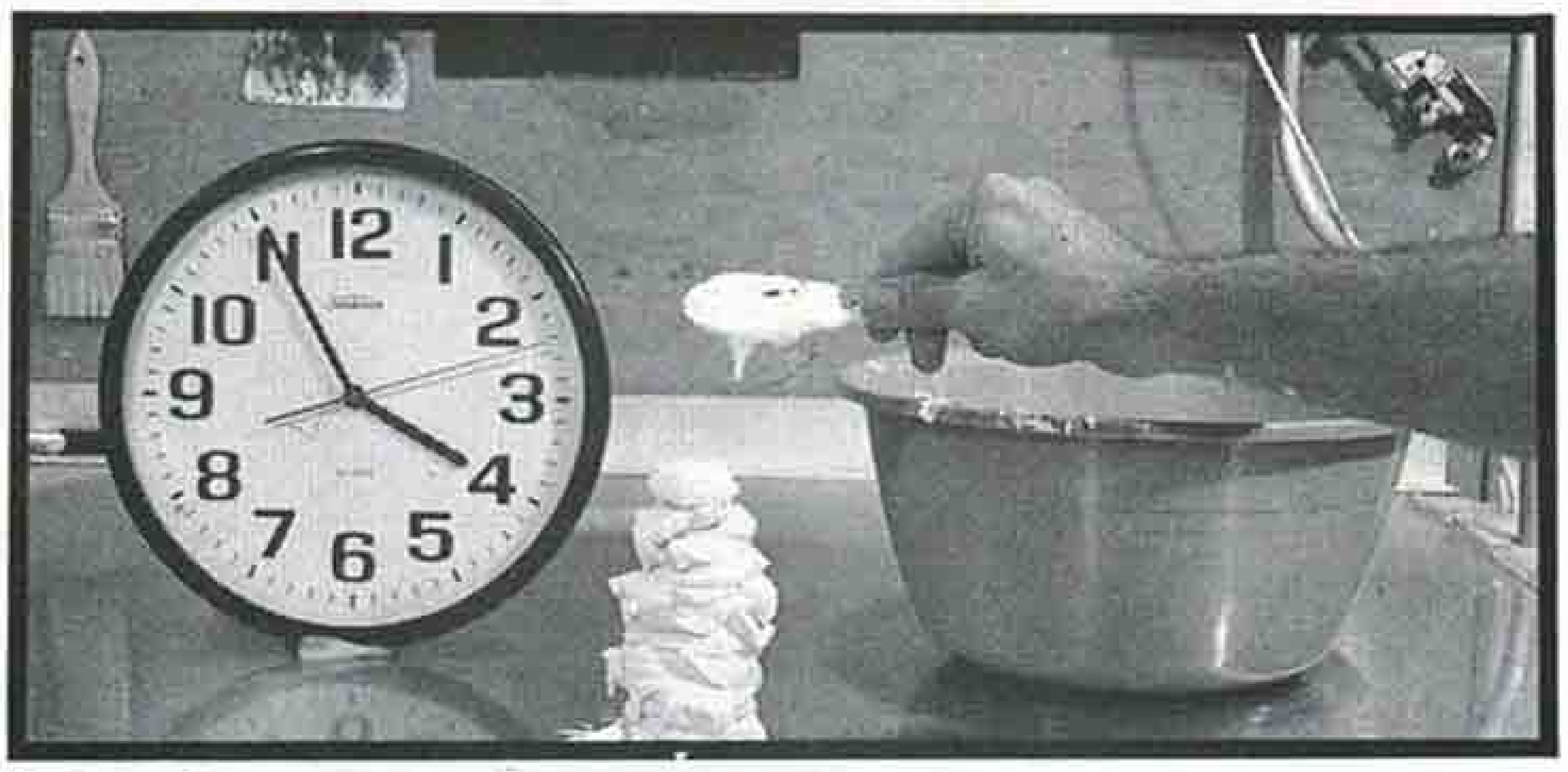
7: Eventually, you're gonna end up with this, rather like a drained river bed. When you see this, the plaster is sufficiently soaked.

8: Now the fun begins. Get your hand submerged, and with a gentle side-to-side movement, agitate the mix for about a minute. Nice and creamy, now.

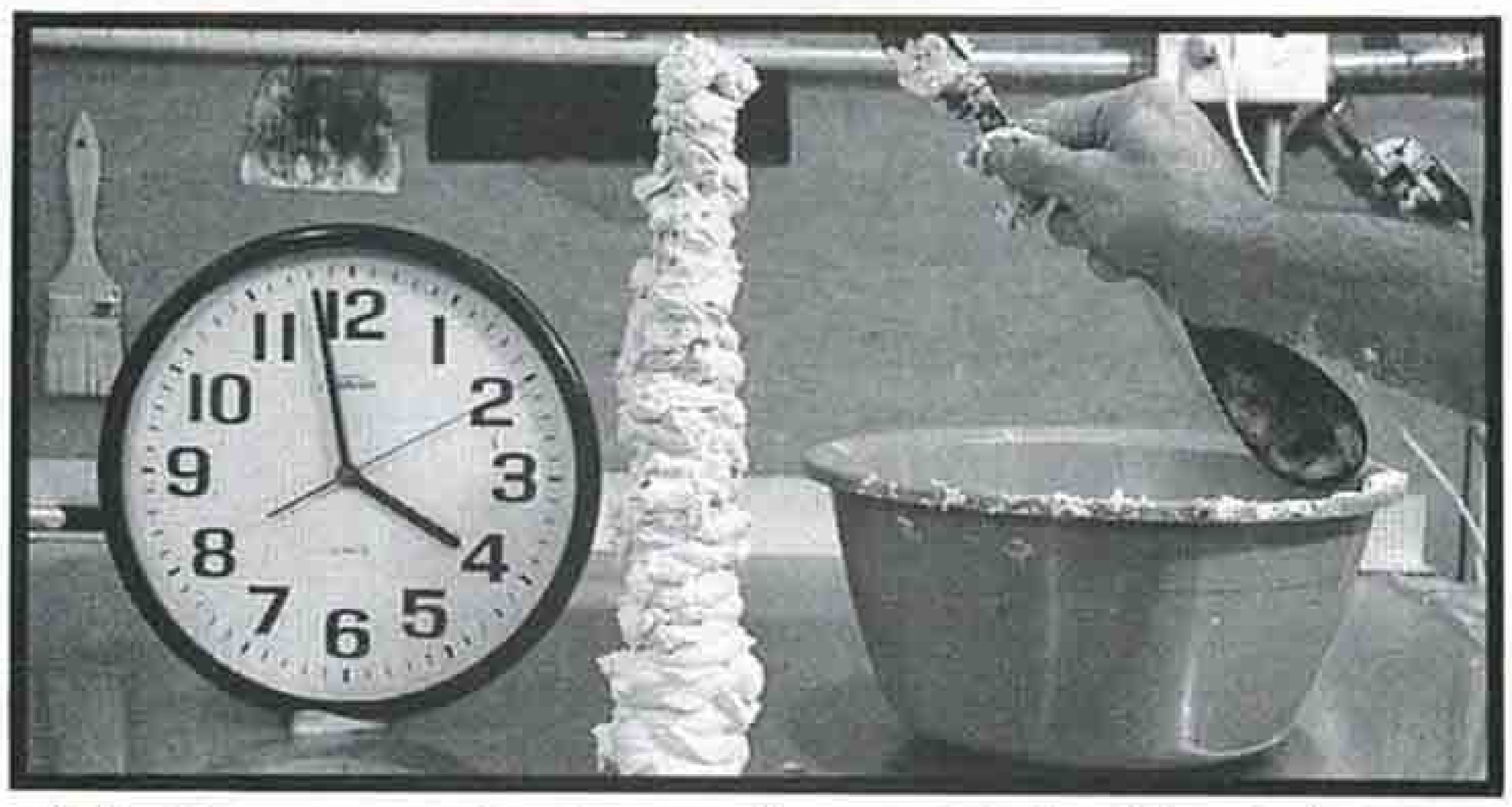




9: Ready for a little time-lapse? Here we discover the different phases of plaster's life. Once it's mixed, the stuff begins to thicken, going through many consistencies. In order to use it competently, you must become master of all its ages. Check the clock; at this time, the Hydrocal is a runny soup, like melted ice cream. If you keep adding material at this point, the stuff will just spread across the table.

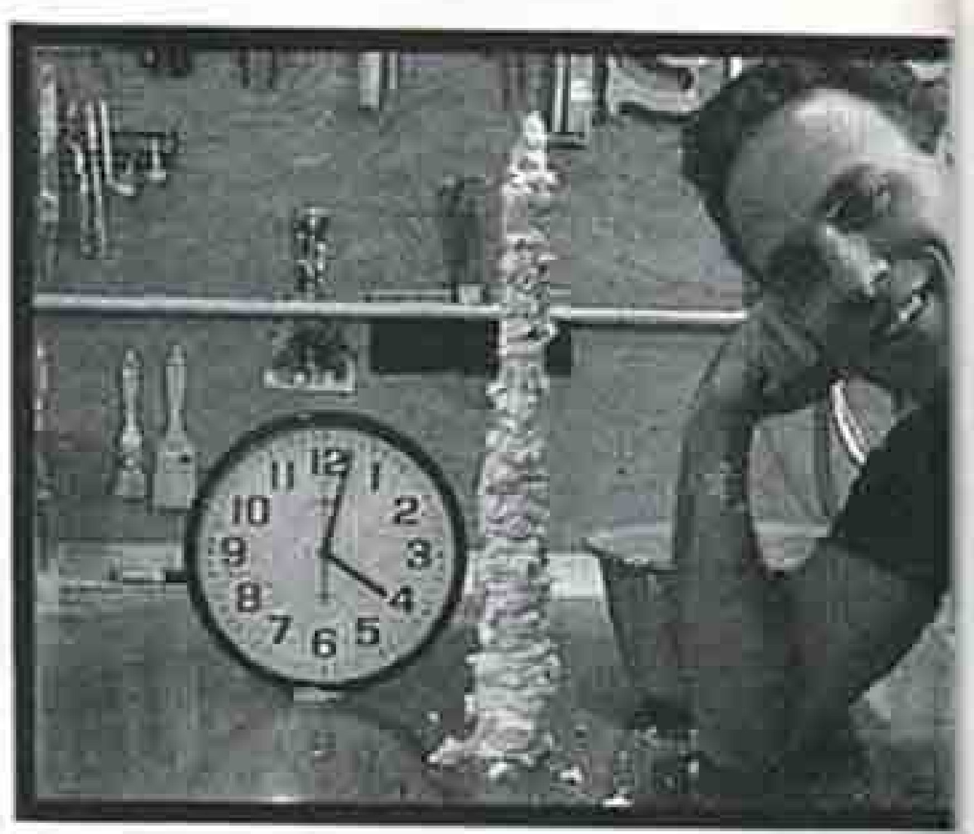


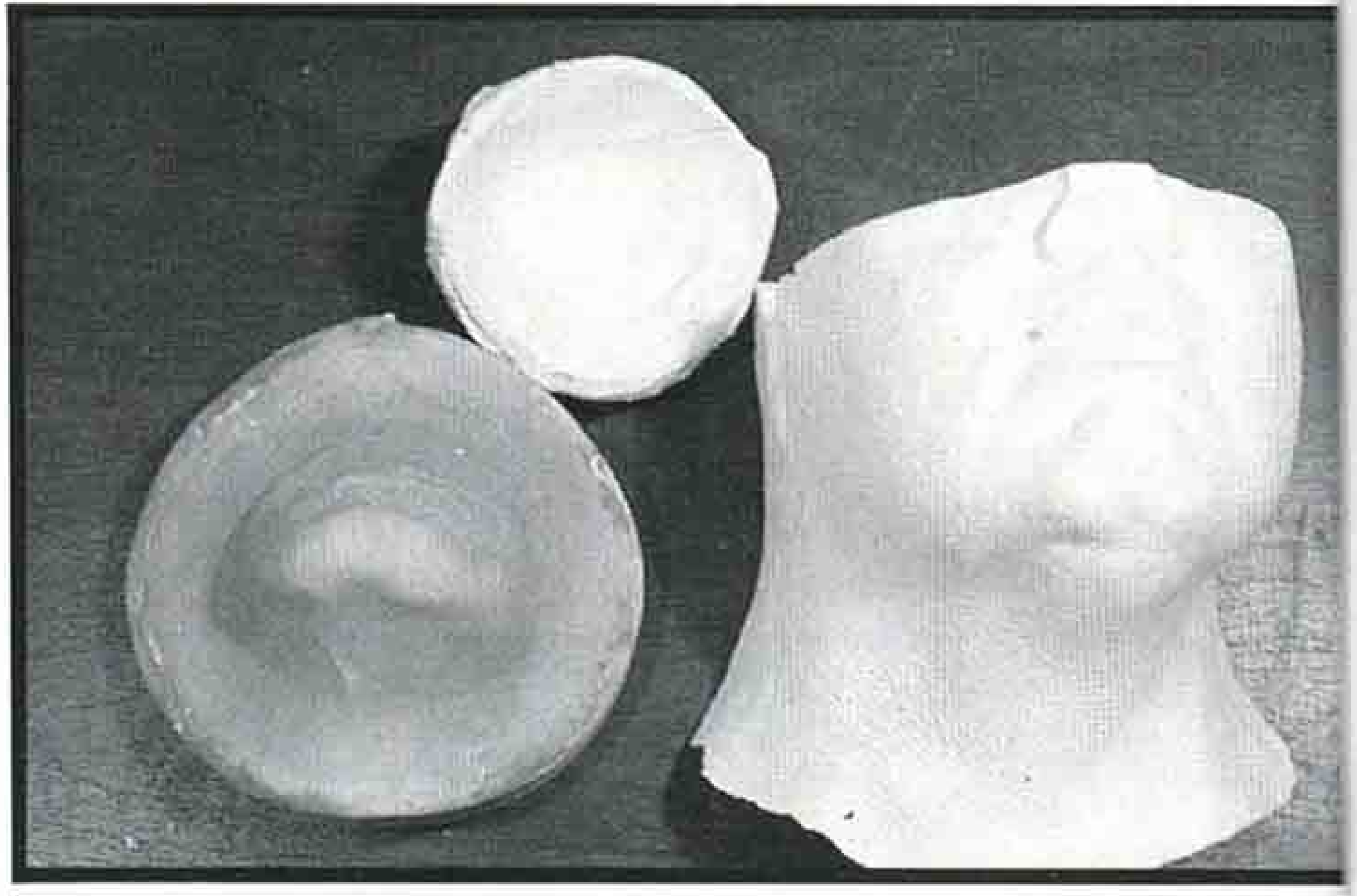
10: After about four minutes, the mix has reached a viscosity that allows for some modest buildability. If you added one more spatula full, the whole thing would collapse.



11: At seven minutes, we're cookin' with gas! But one more dab, and like the tower of Babel, it would all fall down.

12: Are we having fun yet? That's it, the stuff is set. Versatility, thy name be plaster!



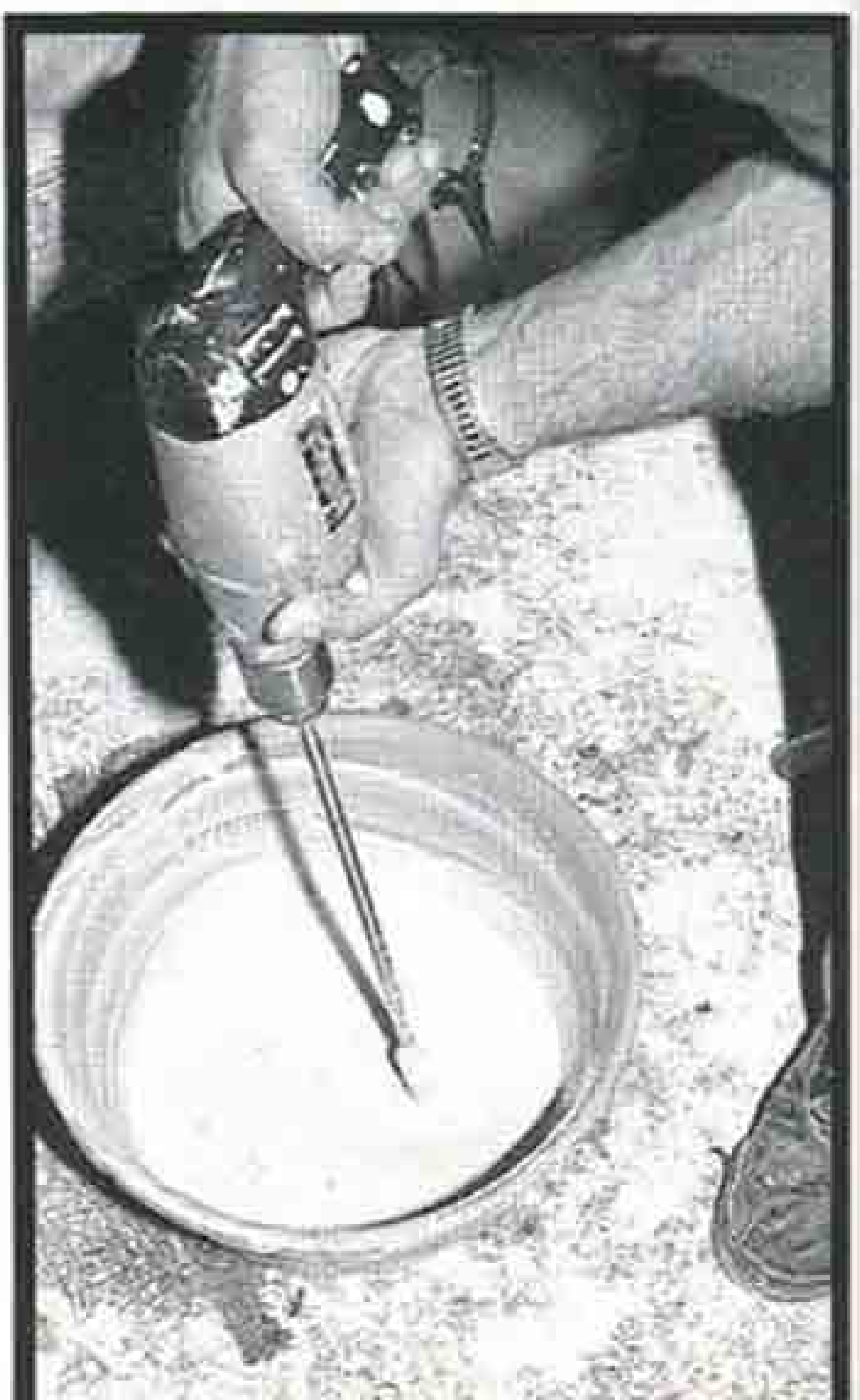


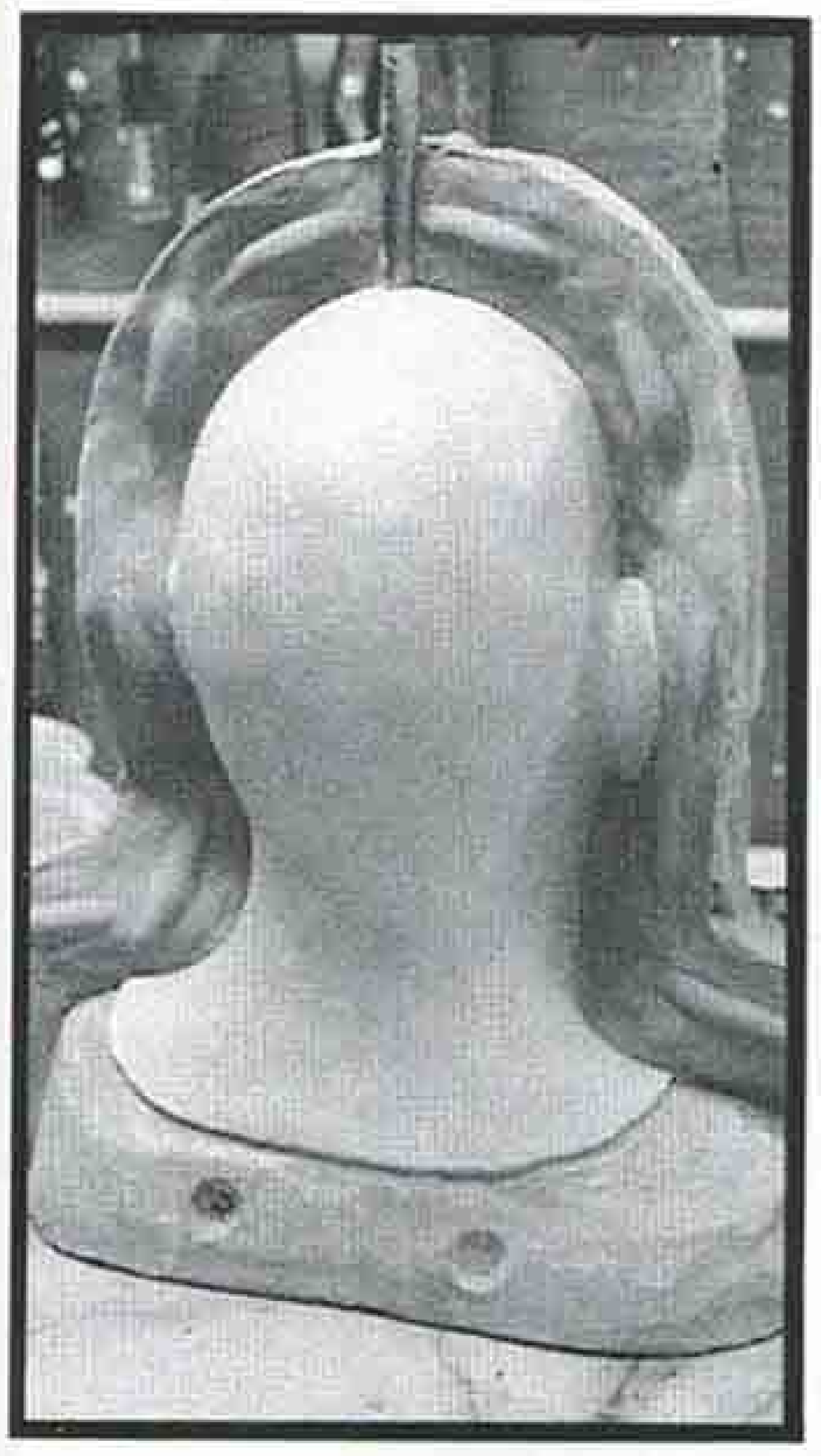
13: This shot demonstrates how we use different plasters for different purposes, and how they work together. To the left is our original Hydrocal life cast. Our order from the sculpture department calls for a copy of the actor's chin that can ultimately be used to fabricate foam latex appliances, so we need good dimensional stability and heat resistance. This calls for Ultracal. In order to do this, we're going to make a Hydrocal snap mold; this means that we seal the life cast with either shellac or Crystal Clear. Next, coat the cast with the separator of your choice. Vaseline will do nicely.

Mix your Hydrocal, building the material up on the chin. Since the actor's chin is an open, fairly flat surface, we should have no problem popping the set Hydrocal off of the original life cast. A nose would be a problem; since it has too many nooks and crannies, the Hydrocal would lock onto the original and never come off. In that case, you would make a multipiece mold.

So OK, we've got the Hydrocal snap. (That's the little cylindrical mold in the center. It is a negative of the actor's chin.) If we pour Ultracal into this snap, we end up with a positive of the chin, suitable for baking foam latex.

14: Let's just take a quick taste of some advanced moldmaking. Here, we prepare some Ultracal using a drill to mix the gypsum. A rubber sanding disc, submerged at the end of the drill shaft, assures the best and strongest mix. Time mixed is also crucial, but that's for later.

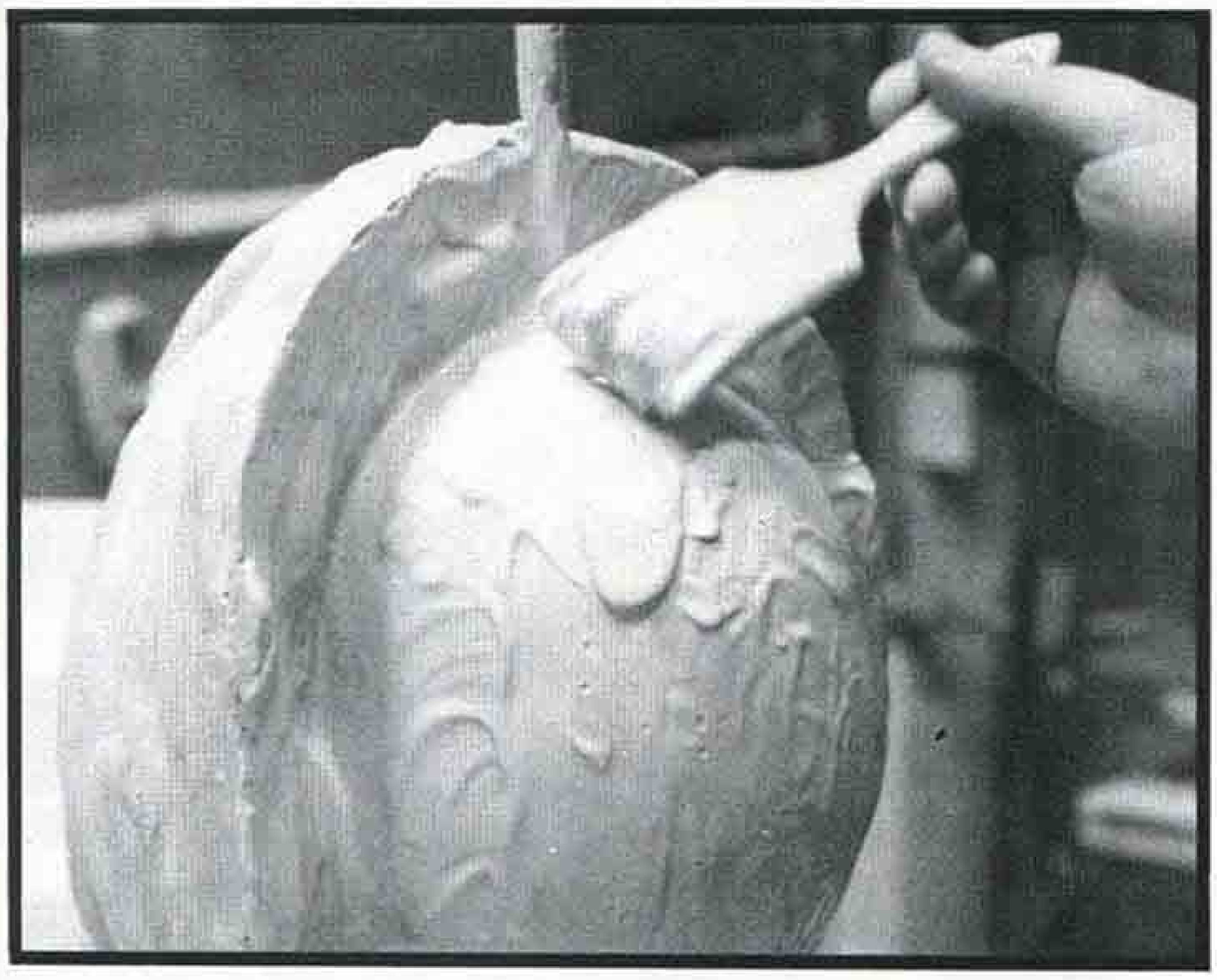




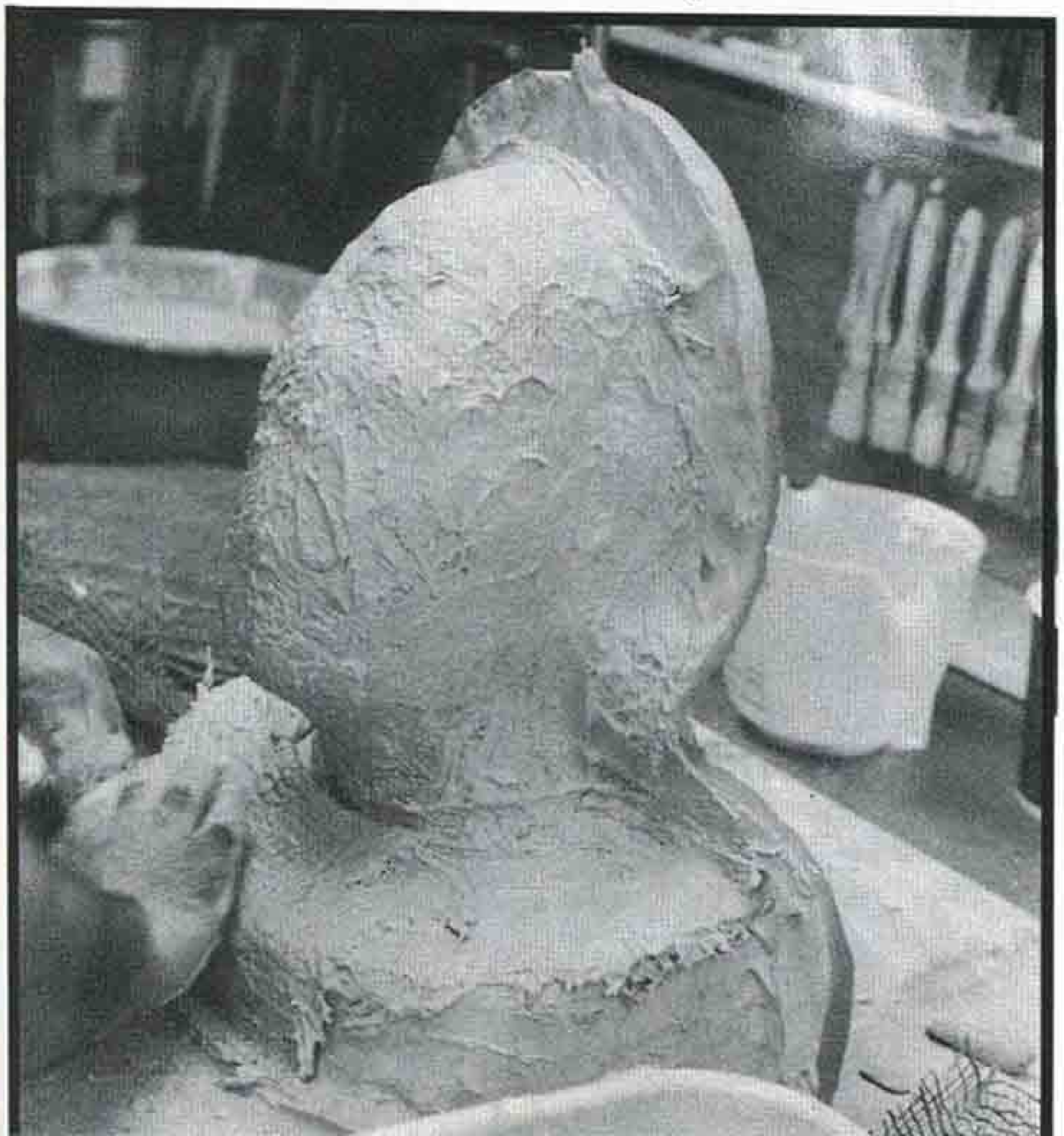
15: Here is our mold in progress, the front completed. The model has been carefully separated.

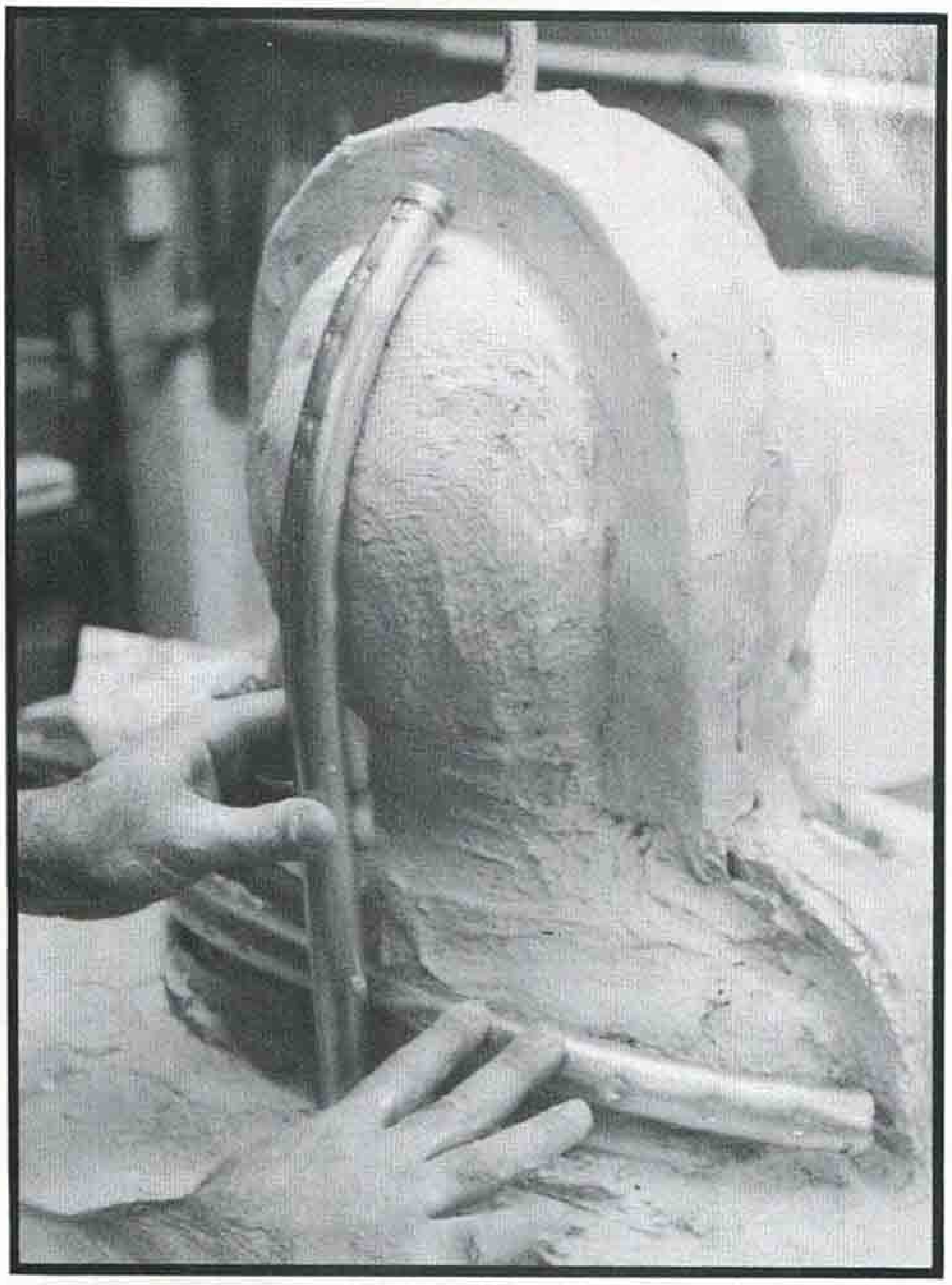
> **Plaster is a tactile thing. You must feel it and learn its characteristics.**

16: The brush coat is applied. We're careful to avoid creating bubbles.



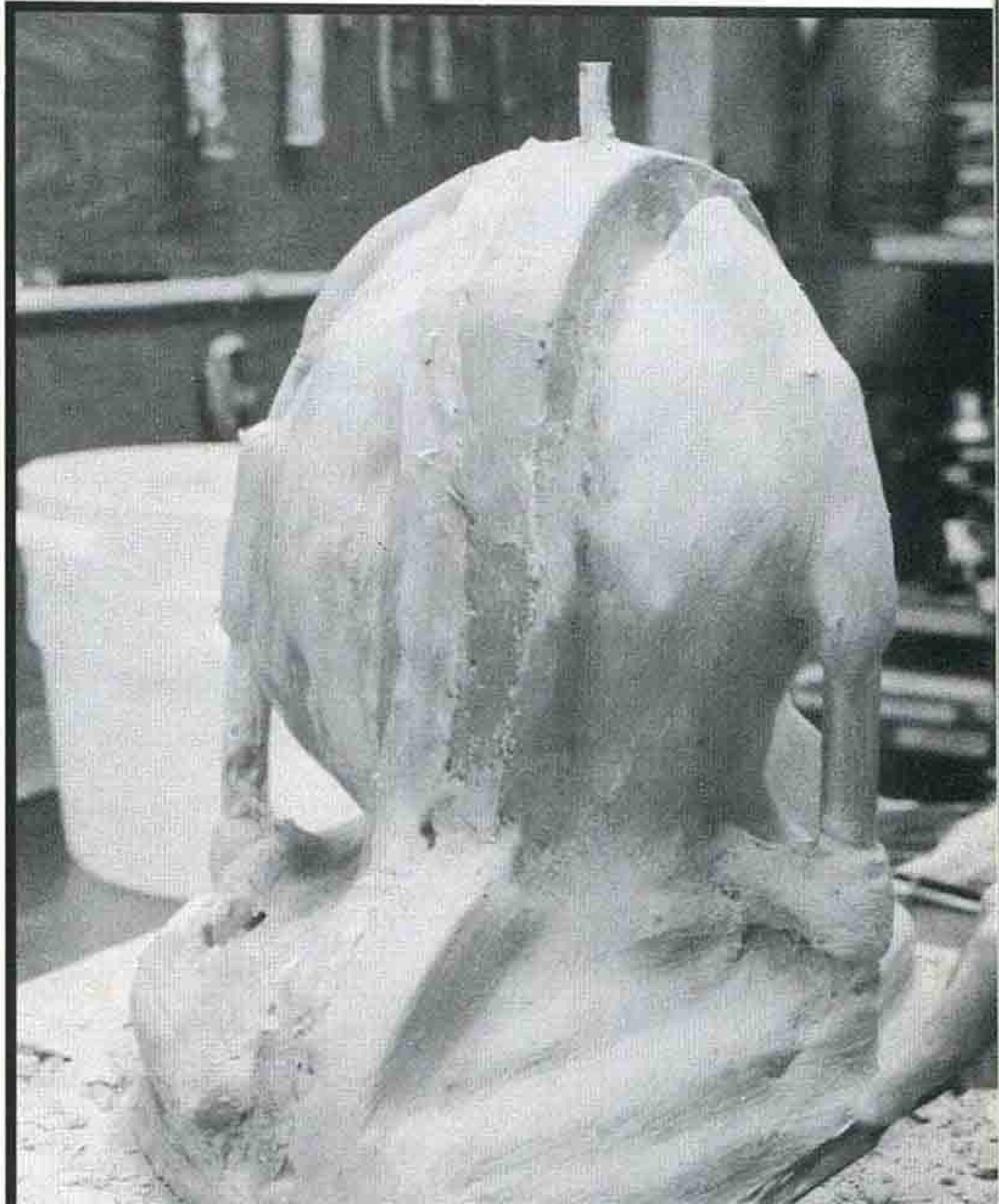
17: Once the brush coat has been sufficiently built up (as per our viscosity demonstration), burlap saturated with Ultracal is pressed into it.





18: The mold nears completion and is fitted with aluminum pipes. These pipes aid in handling the mold, not to mention complementing its strength.

19: Here's the finished mold.



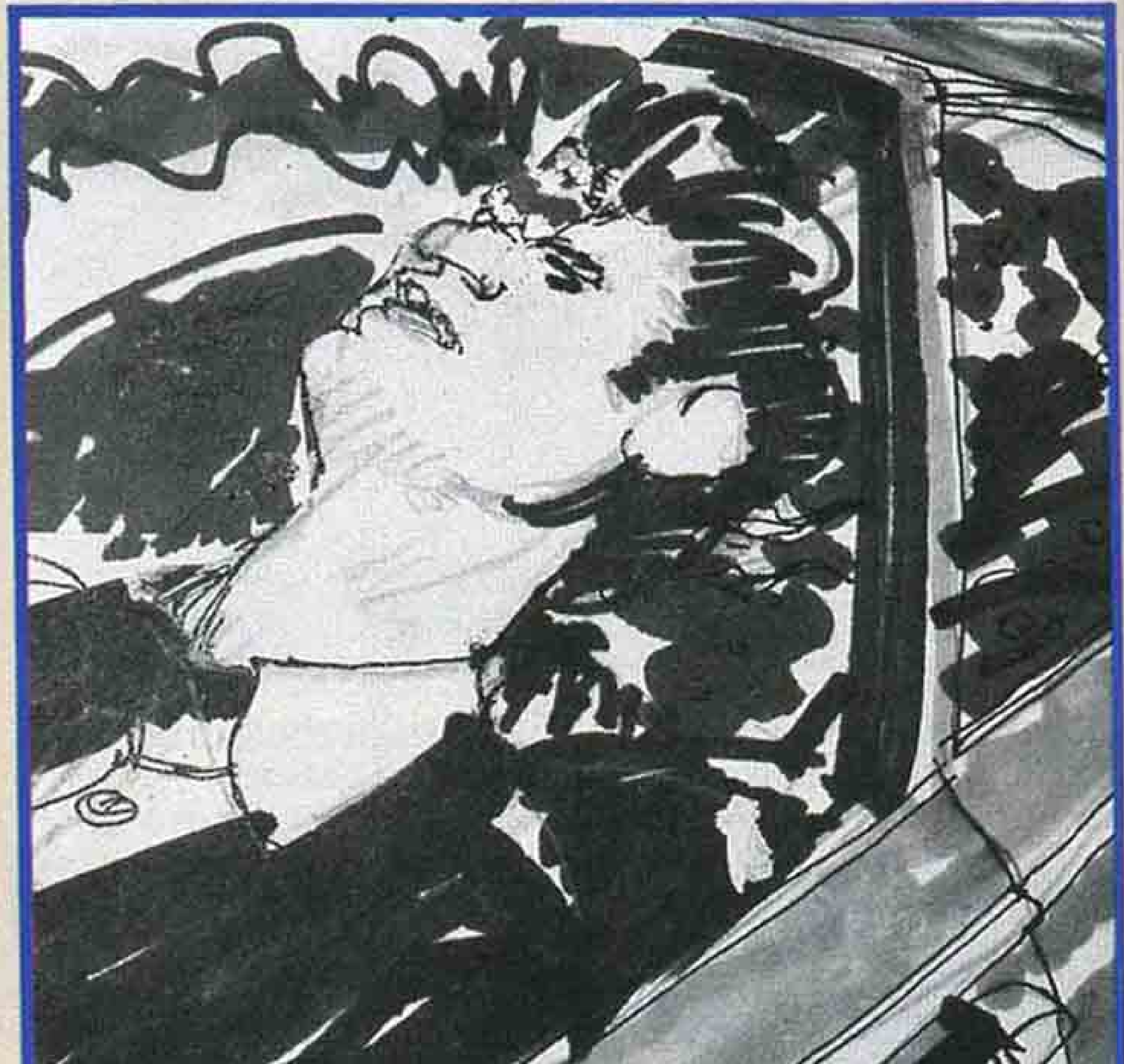
HAVE GUN, WILL TRAVEL

By DOUG DREXLER

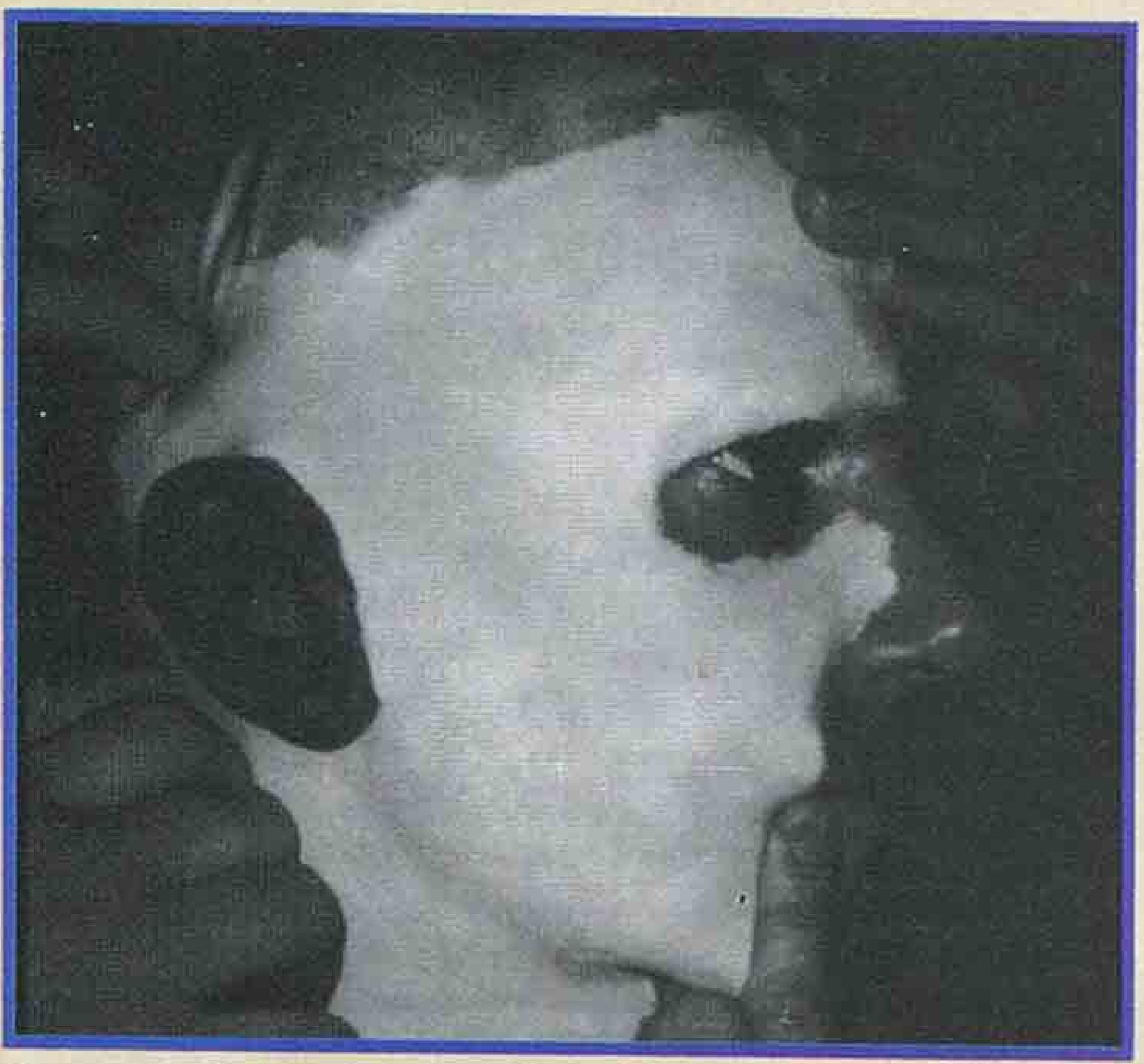
The makeup world's Crockett & Tubbs, a.k.a. John Caglione & Doug Drexler, divulge the secrets of realistic slaughter.

1: Over the last decade, we've had the opportunity to create "real life" violence for some unique directors, among them Francis Coppola (for *The Cotton Club*), Michael Cimino (for *Year of the Dragon*) and Michael Mann (for *Manhunter*). When you get a call from a director like that, a different kind of thunderbolt hits you. One minute, the guy's a page out of film history; the next minute, a flesh-and-blood human.

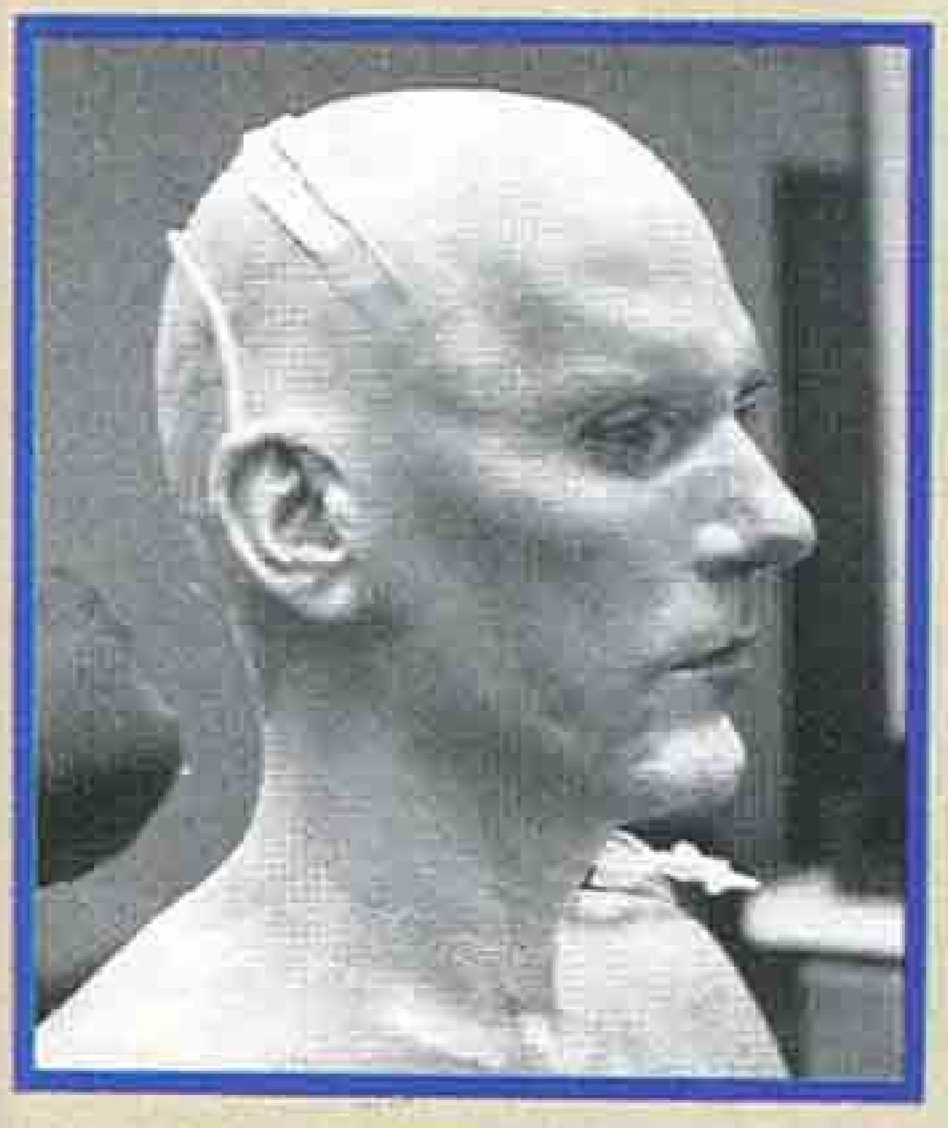
This pictorial lifts the skirts on some of our past "real life" FX, executed for those men and others. We'll take a look at a brand of prosthetics that John and I have dubbed "dermal camouflage." It does not add character, age or horror to a face. Its virtue is in its absolute invisibility. The audience must *not* know it's there, *period*.



2: So let's start the ball rolling from the very beginning. The scene is just a tendril of an idea. The shot hasn't been designed yet, a lot of blab. So what do you do? *Take the initiative*! Fire a harpoon into it. Be the first to visualize the shot. Draw a picture. Let your concrete image be the first thing they see.

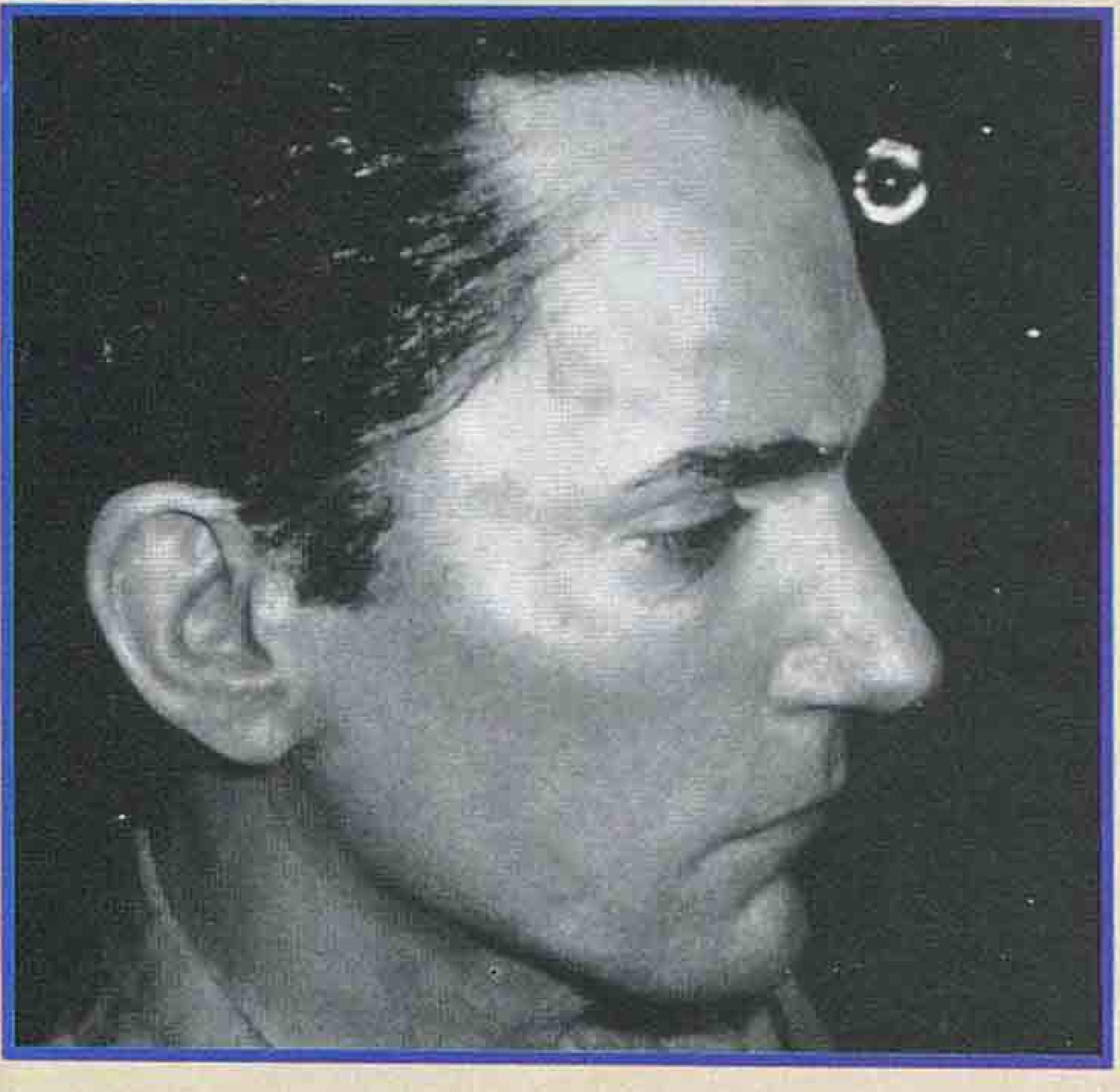


3: Film: *Year of the Dragon.* Requested damage: a blown-off ear and one shot to the temple. Solution: one hollow ear, fitted with two one-quarter grain squibs. The ear is Karo-filled and rigged with thrown debris. The forehead hit is fed by a flat 724 tube punctuated with one-quarter grain squib.

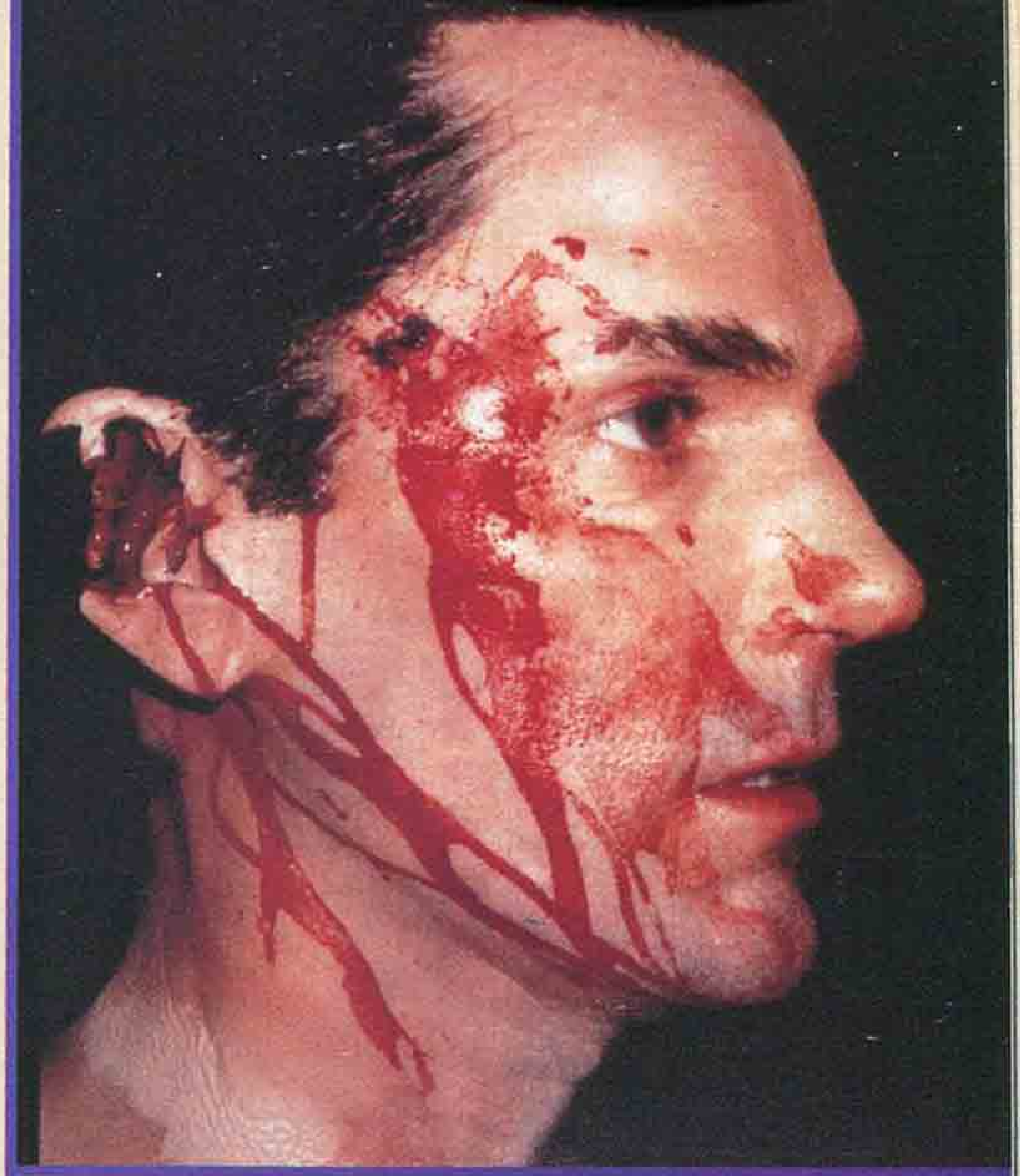


4: The appliance has been secured and blended. Notice that John extended the perimeter of the piece well beyond the point of the audience's attention.

5: The finished makeup. Bald cap, full side-of-the-face appliance, wax ear, wig, eyebrows and paint. Perez is ready to meet the .44 Bulldog.

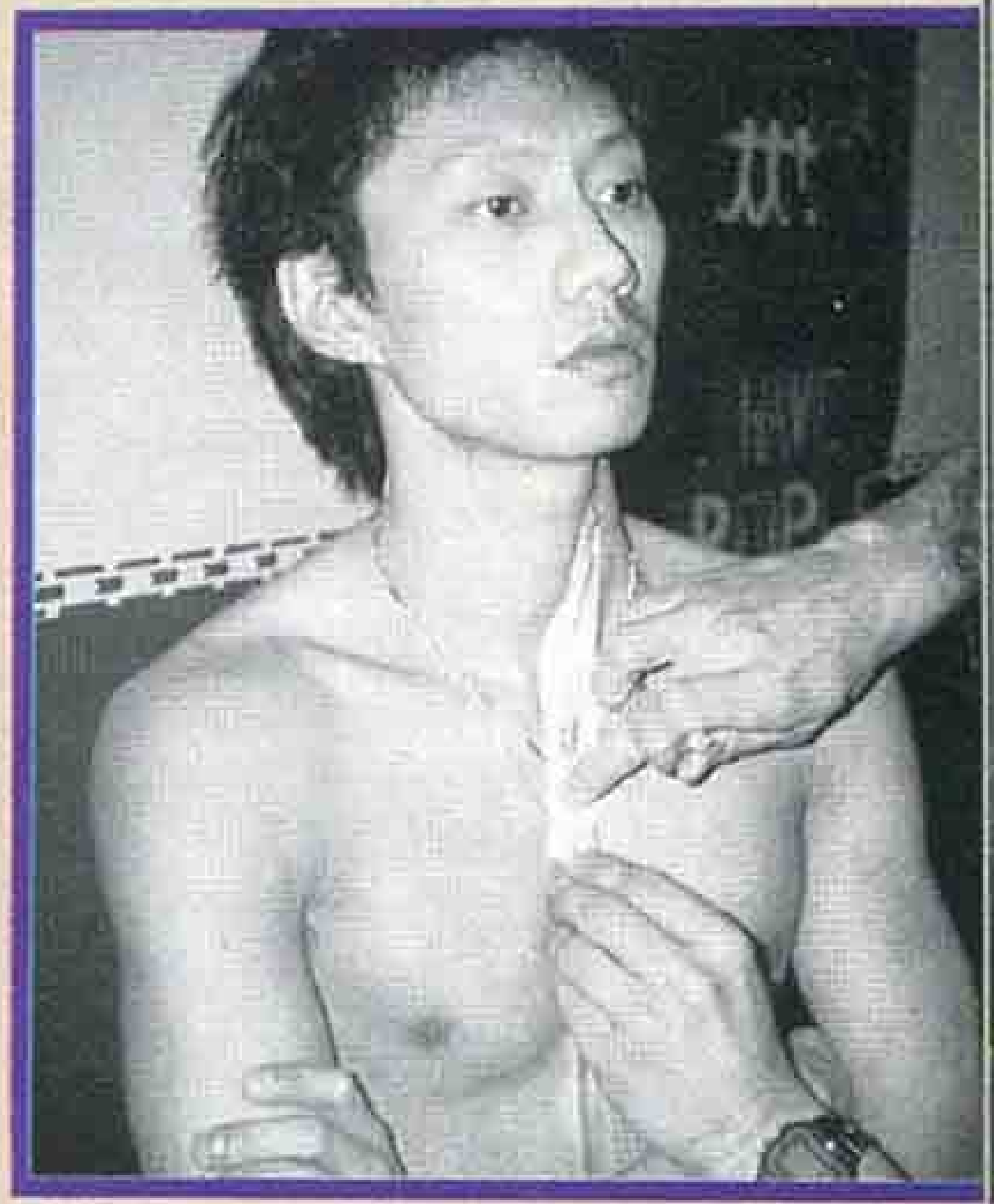


All Photos: Copyright Caglione & Drexler

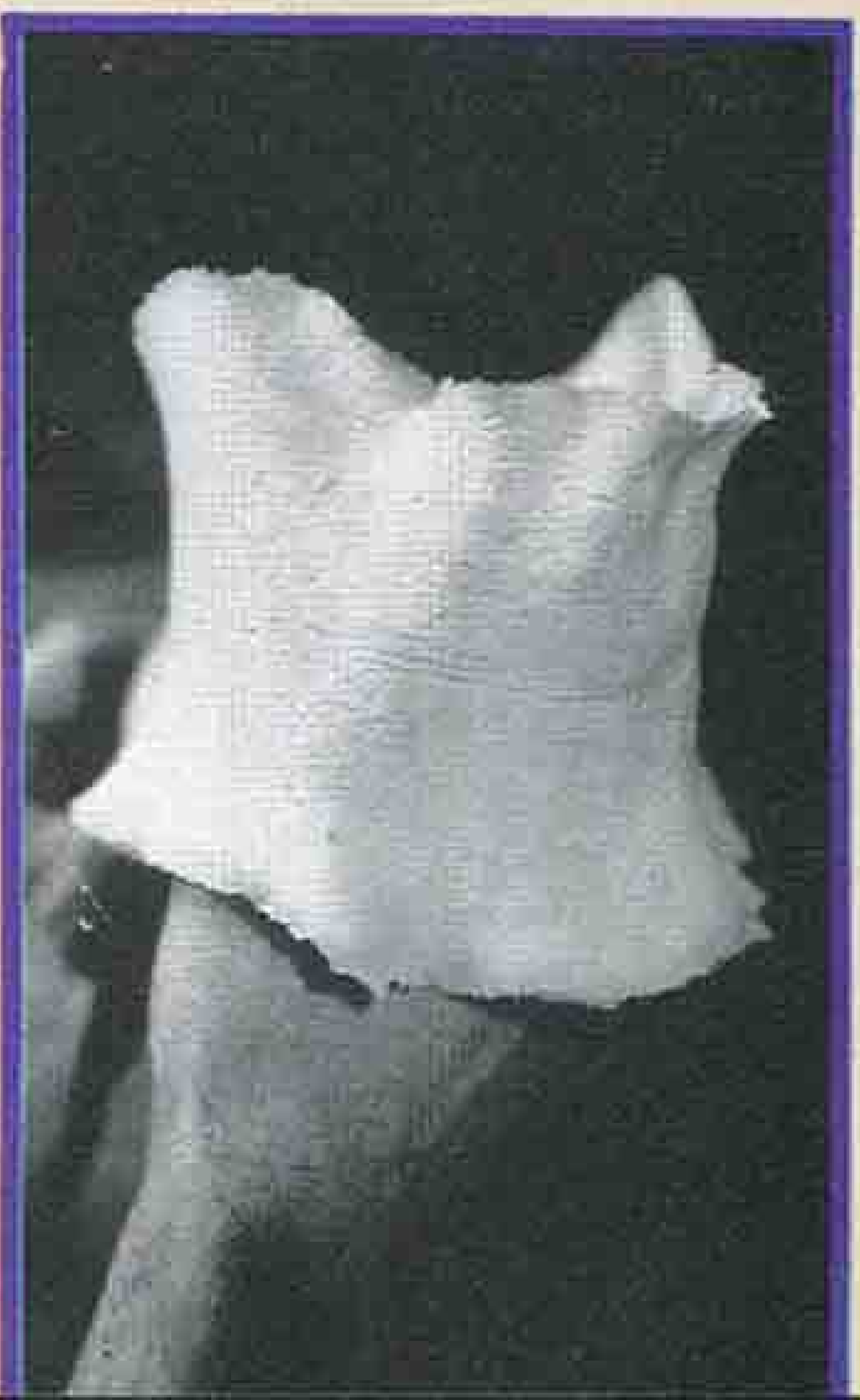


6: The bloody aftermath. We were very, very pleased. The only thing that would have made it better is if they had gotten the shot! But no dice, Chicago.

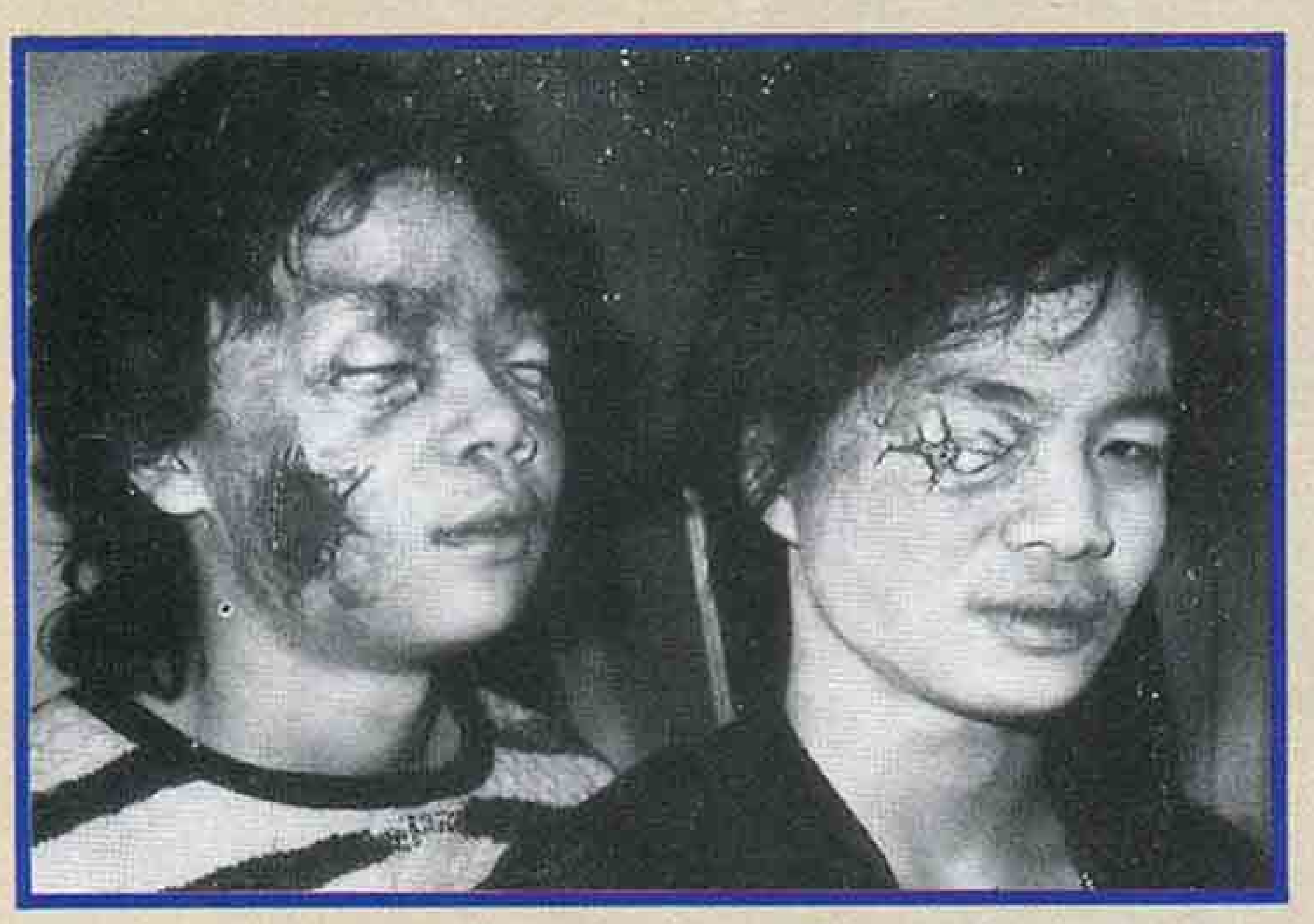
7: Another bullet hit utilizing the same technique as the Perez head shot. A 724 flat tube, punctuated with a squib...



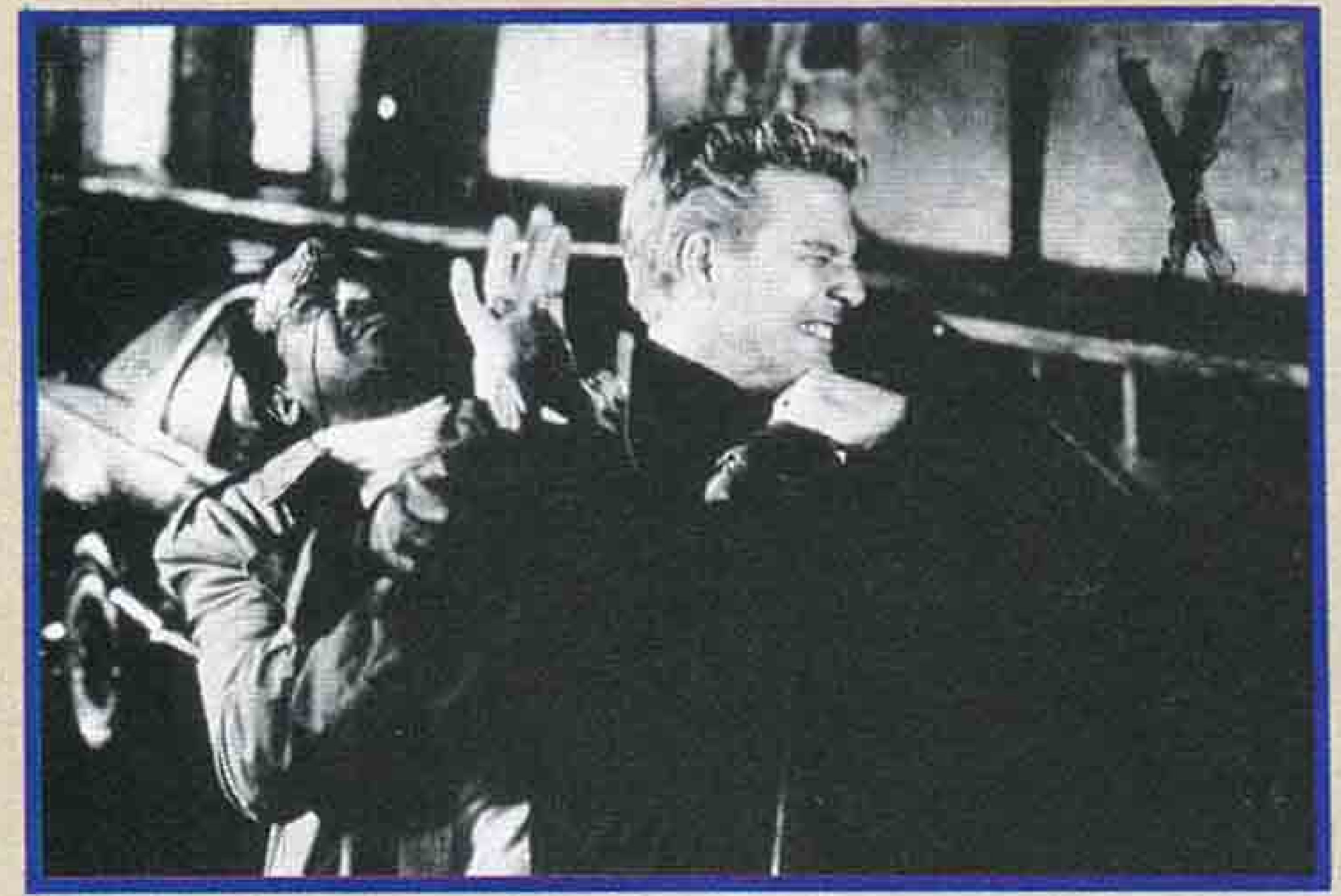
> **Squibs would shatter Jerry's while the rear-mounted cannon would blow it free.**



8: ...and covered over with a wraparound neck appliance. We prescore the appliance to assure a proper bullet hole.

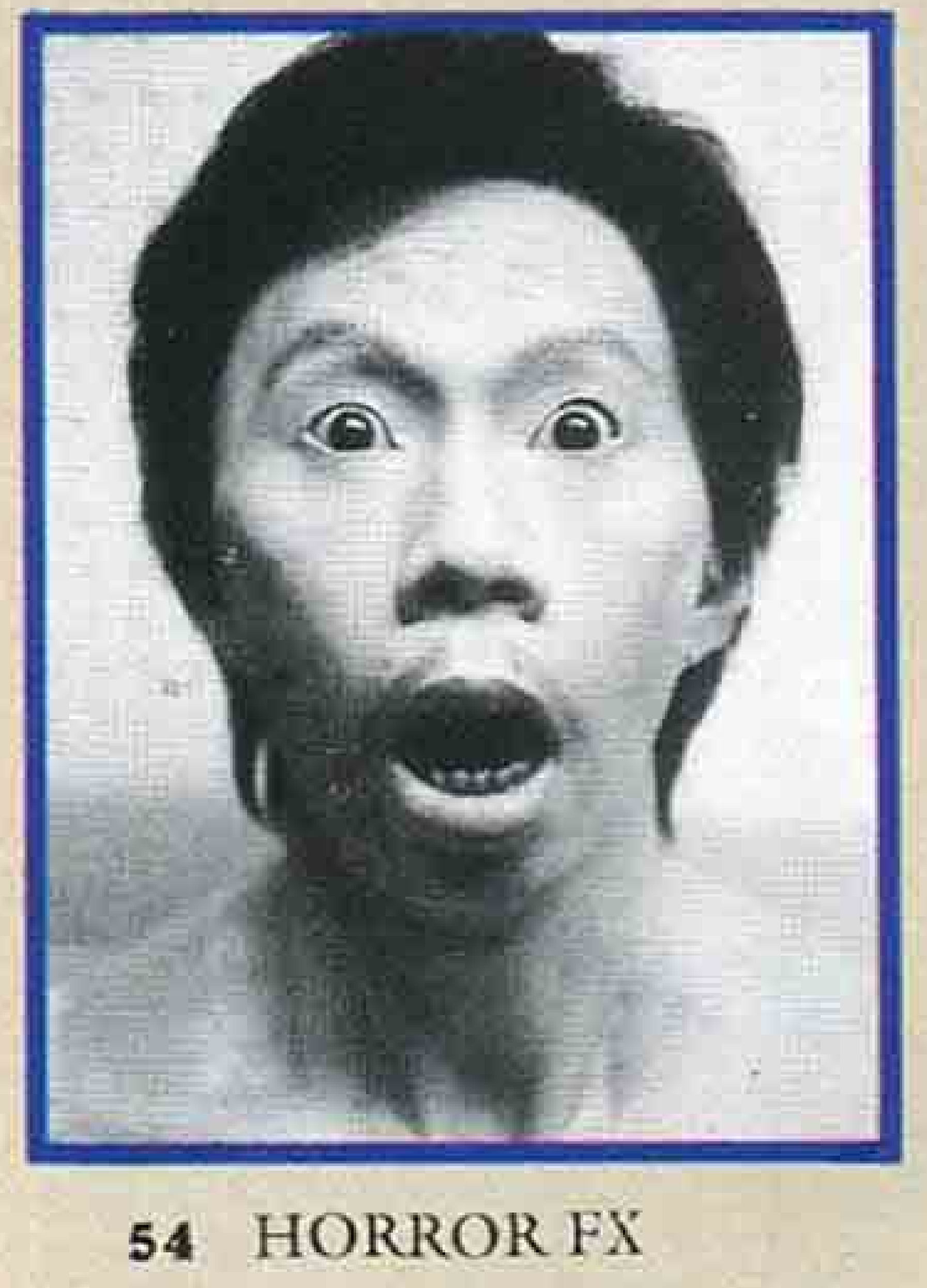


9: Another *Year of the Dragon* aftermath shot, the unfortunate Pei brothers. They were executed by Go Joey, their bodies dumped into a subterranean soy bean paddy.



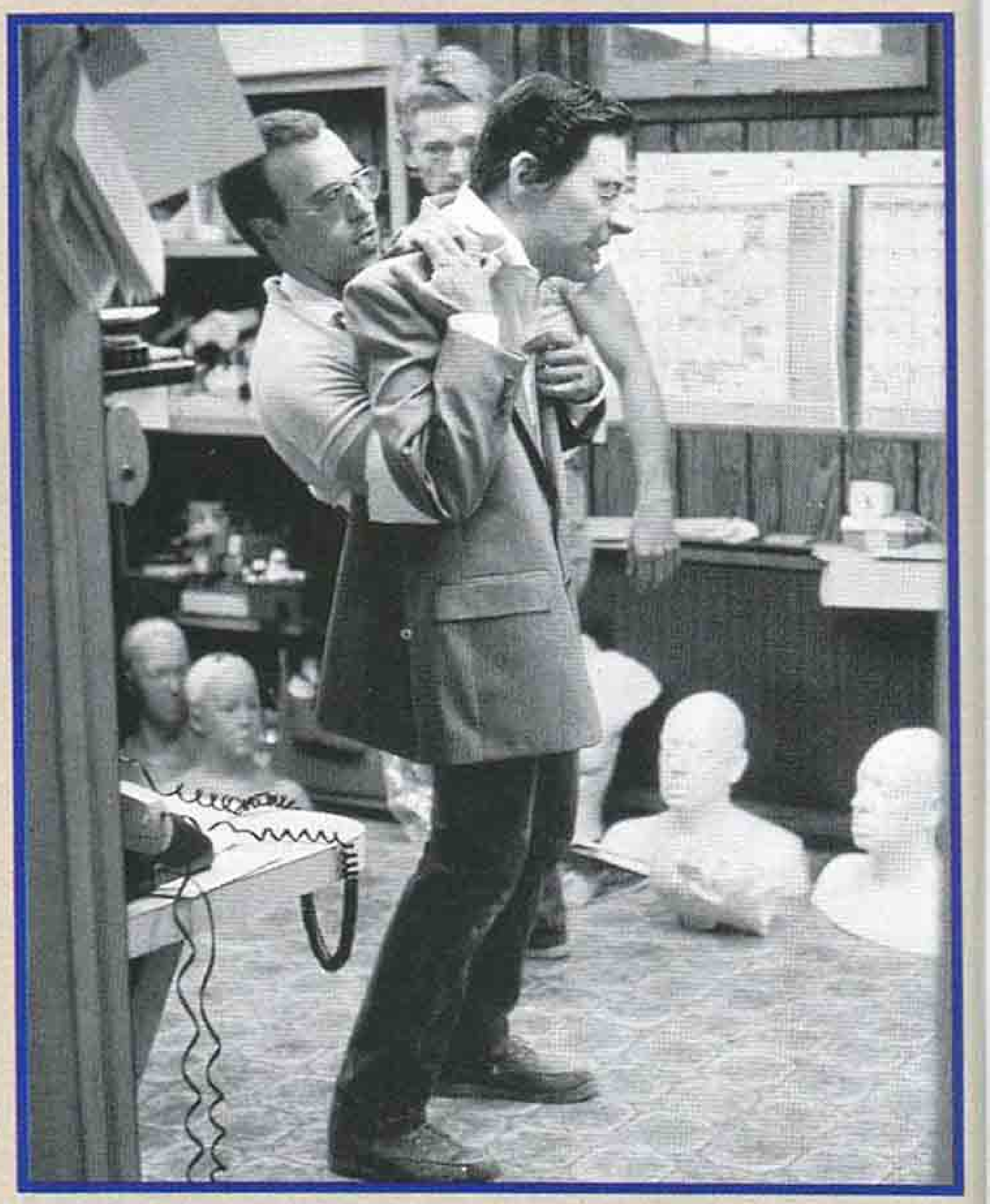
10: *Missed it by that much*! Here's the scene: Mickey's got the drop on gangster Joey Tai. Joey's bodyguard steps in from behind and gets the drop on Mickey. Joey goes for a concealed weapon and squeezes off an erratic shot. It takes Mickey through the hand, striking the bodyguard in the forehead.

Fine. So what went wrong? *Sometimes you get a bad squib*! Look closely at the bodyguard's forehead. It's swollen like Excedrin headache #32. The blast didn't happen, unbeknownst to us, so we're happily pumping blood with all our might.



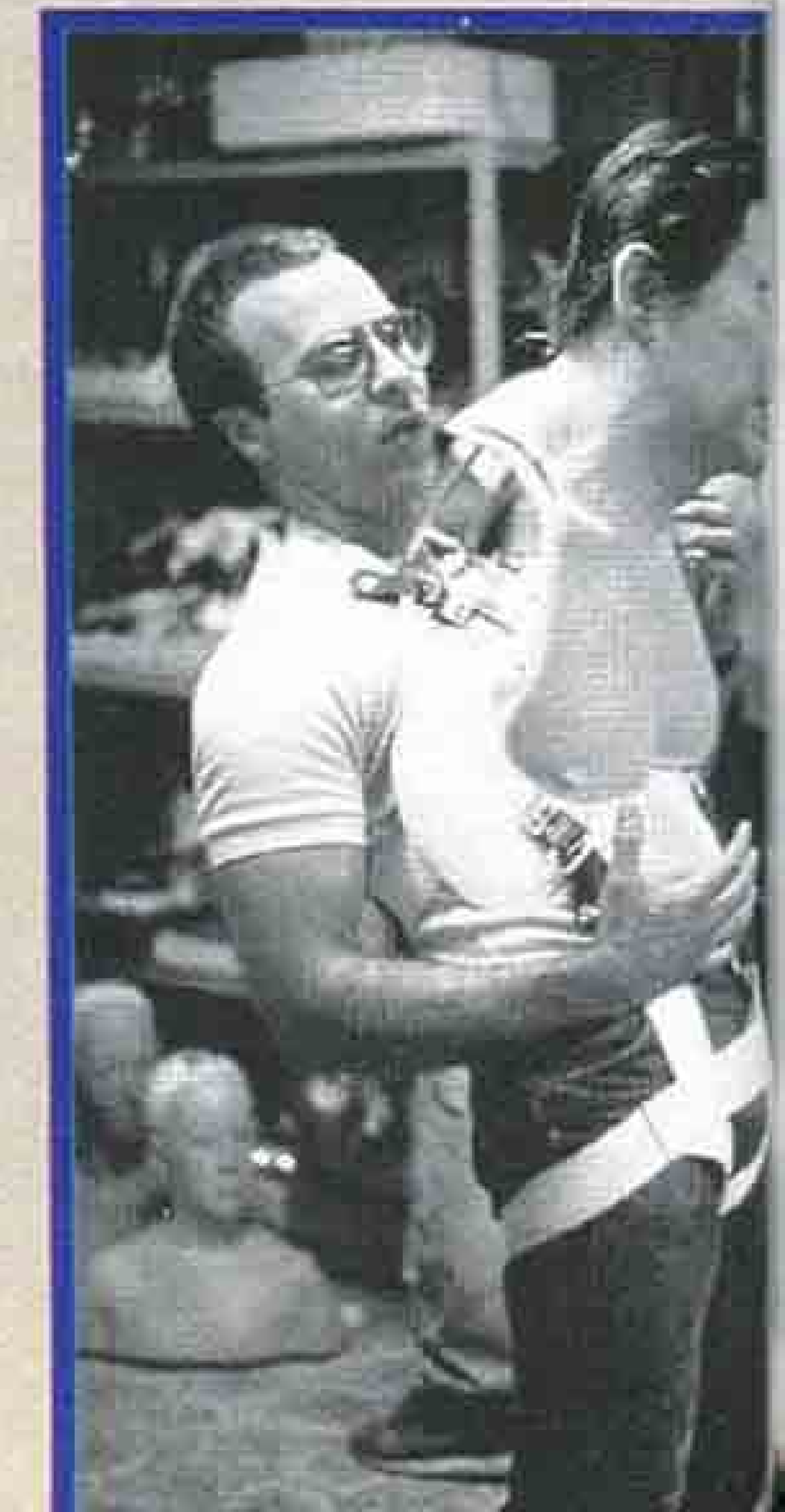
11: Well, well. Paybacks *are* a bitch. This is one of Joey's "midget" hitmen immortalized in gelatin. One night, on a frosty New York City street corner, Michael Cimino put it like this: "I want to see his f***ing face hit the windshield!" Happy to oblige, sir! For this effect we drafted the formidable talents of Neal Martz, who froze on the set along with the rest of us.

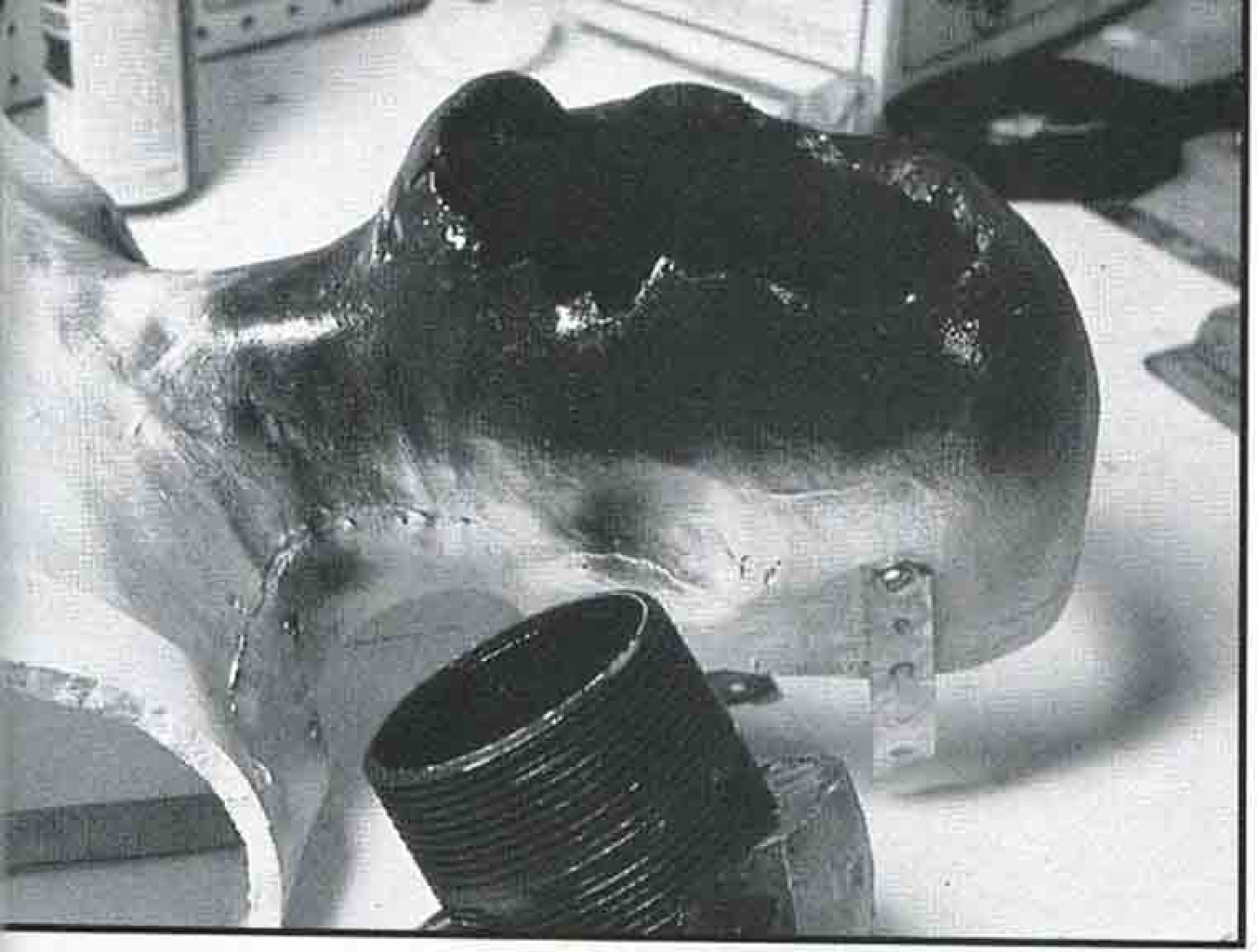
12: Jeff Jarvis and his FX boys mounted what could be considered a bazooka into the back of the gelatin head. It was a press of a button and the last shot of the film. Nice to finish a job on an up note!



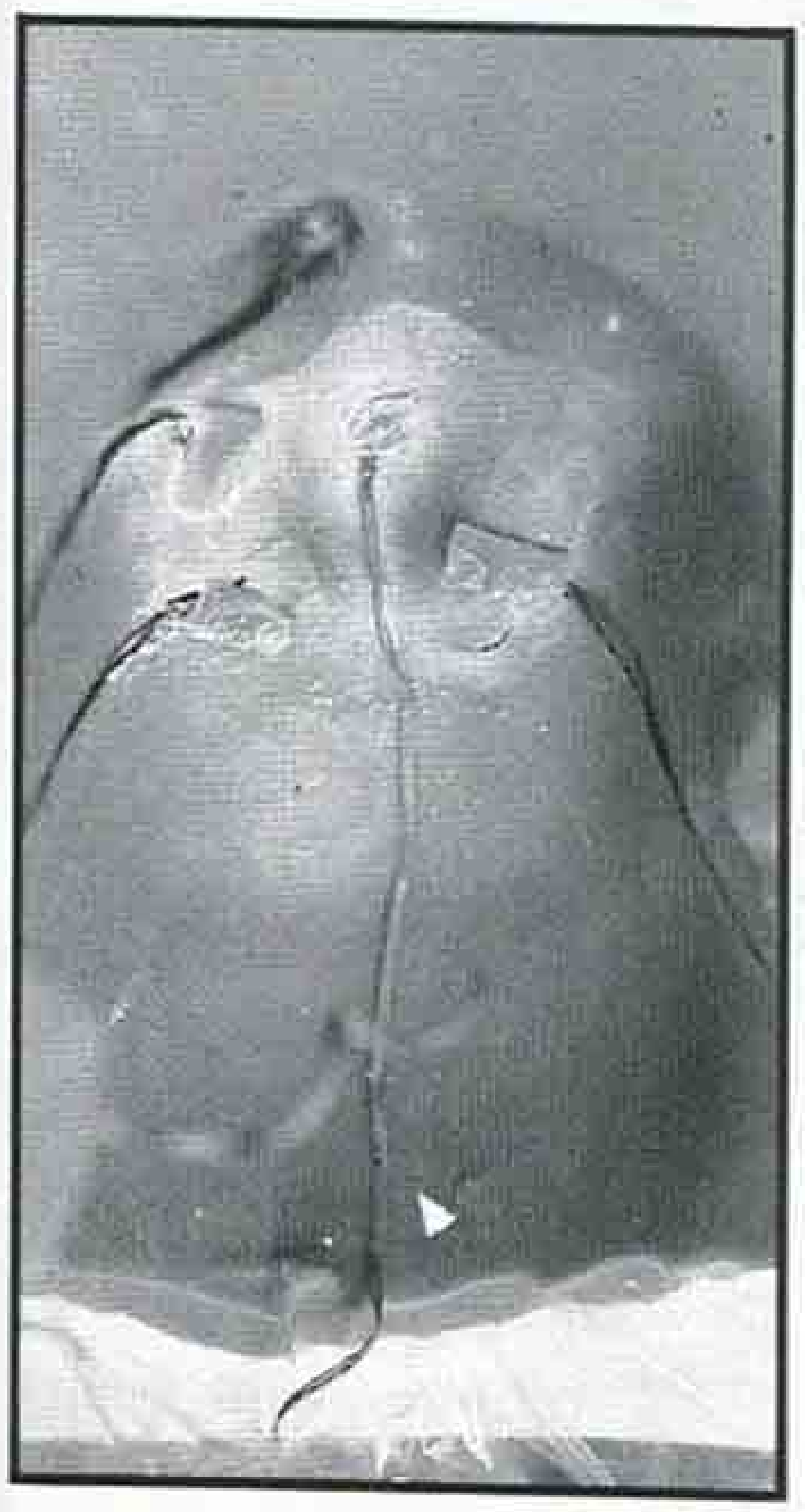
13: On *F/X*, we worked with Carl Fullerton in Jersey. Instead of your usual locked-off dummy head, we built this body extension. It was in fact a Jerry Orbach puppet, and offered complete mobility.

14: Visible here are the harness and fittings that carried the Orbach facsimile. The face was gelatin and the head loaded.



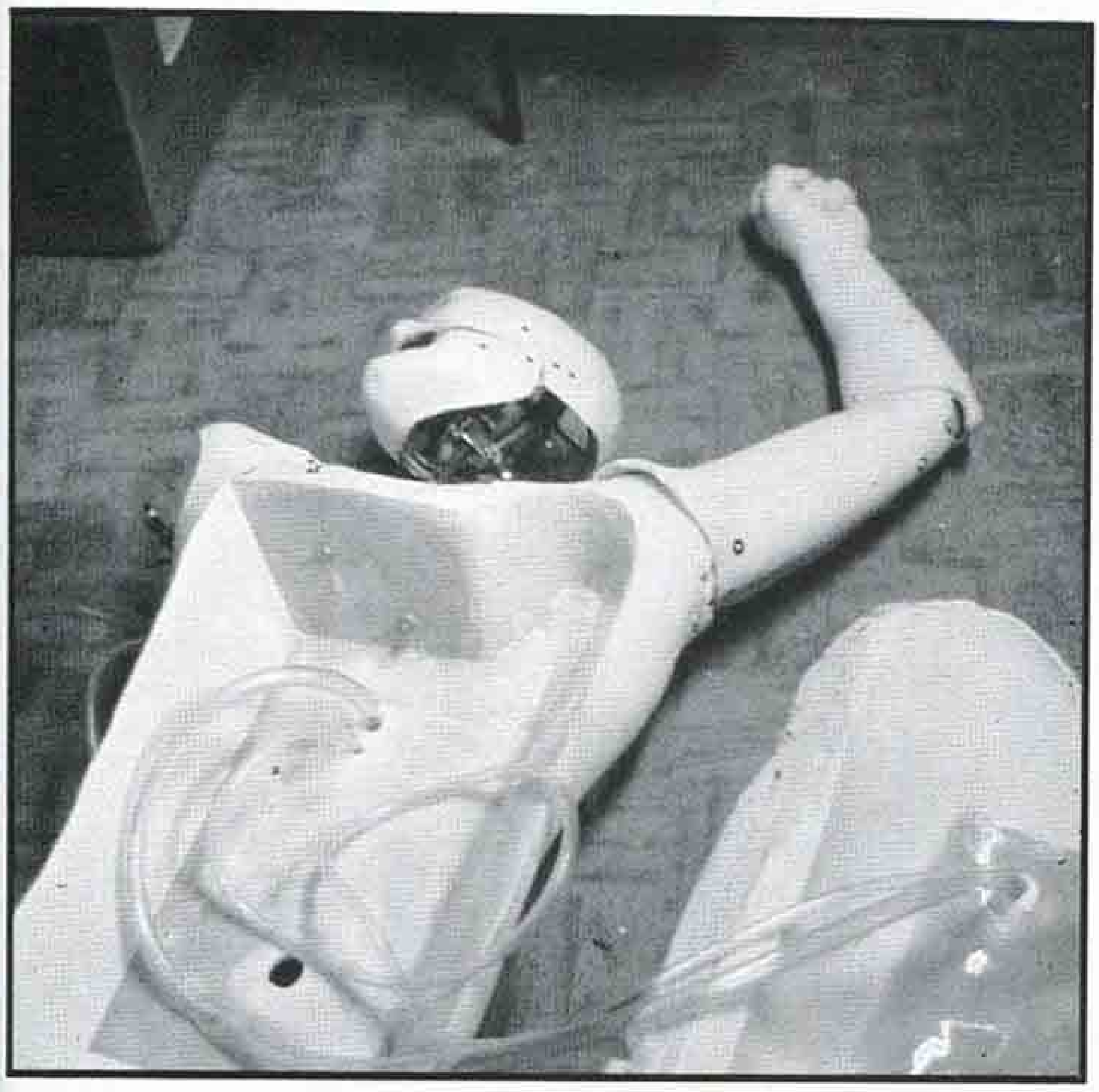


15: Substructure for the Orbach gelatin. On the bottom of the frame is the "cannon" that mounted into the back of the structure.



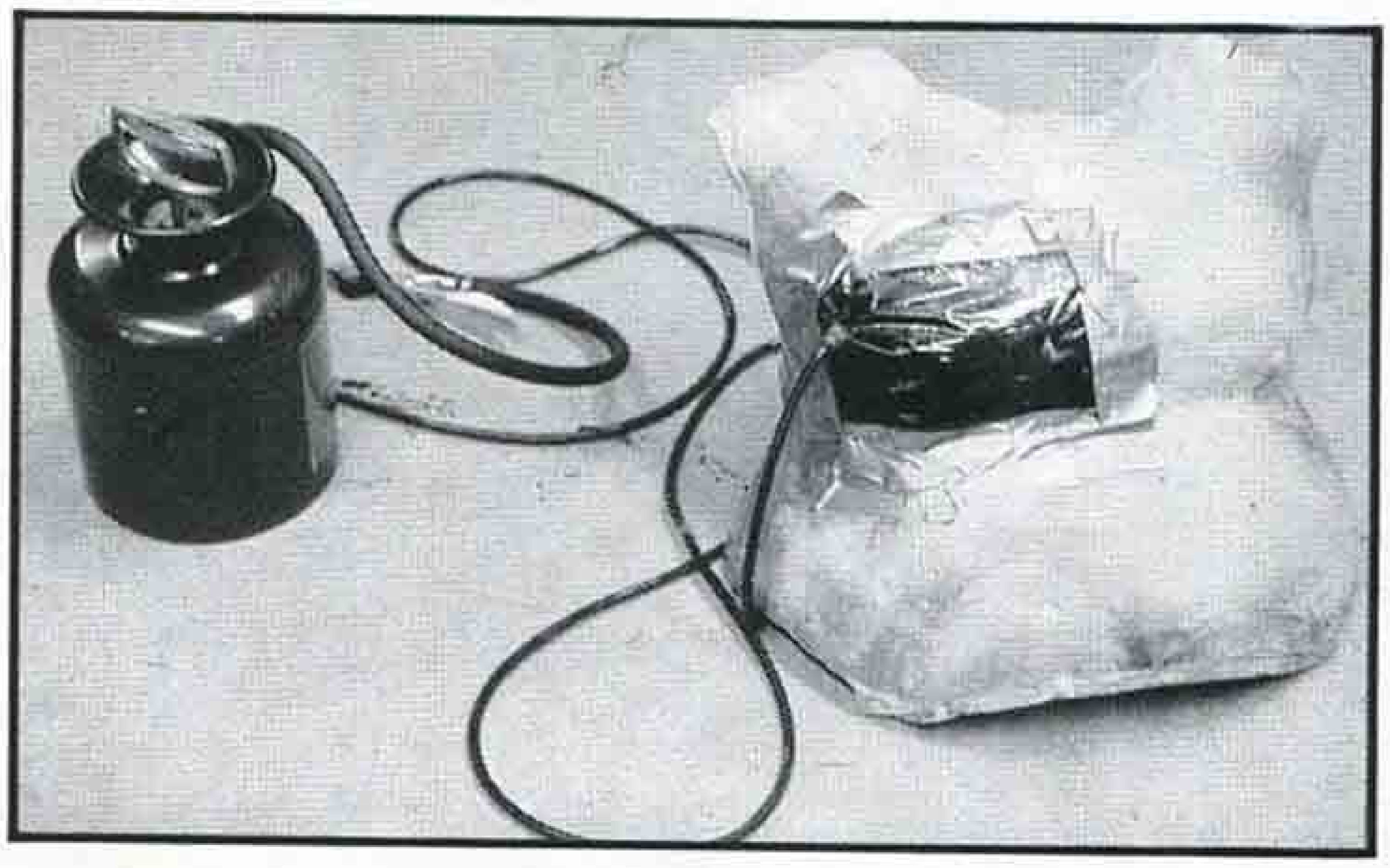
16: This is the backside of the gelatin face, loaded with squibs and prescored. These squibs would shatter Jerry's face while the rear-mounted cannon would blow it free.

17: For Francis Coppola's *The Cotton Club*, an elaborate stabbing dummy was constructed by Neal Martz. The whole thing was hydraulic and allowed actor James Remar to literally "lose it." They actually had to drag Jamie off the ultrarealistic ~~Mr.~~ Flynn facsimile. Don't mess around with Jim!



18: Dutch Schultz discovers that the quickest way to a man's heart is directly through his chest. Here's the Flynn stabbing dummy in all its glory. Check out the sadistic look of pleasure on Jamie's face! Keep in mind that this is several minutes *after* Coppola closed the scene.

19: A simpler approach to making an actor safely "stabbable." A custom-formed steel shield with a 3-inch-thick polyfoam surface. The aggressor was armed with a semi-retractable knife, while we pumped the red stuff through the perforated seal-a-meal bag.

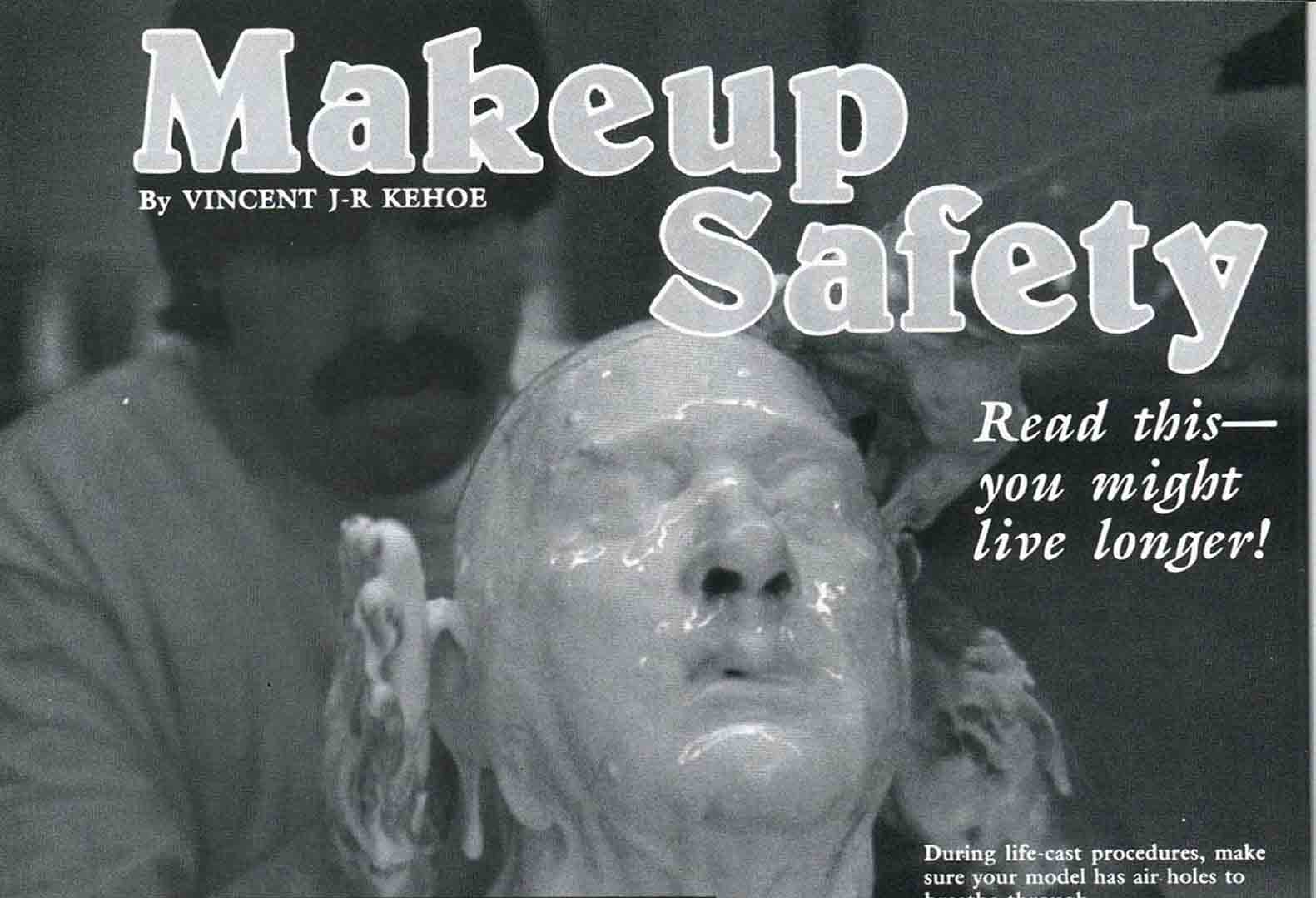


20: It's a dirty job, but someone has to do it. John and Doug cast Glenn Close's hands for her attempted suicide in *Fatal Attraction*. In keeping with director Adrian Lyne's request for "no tubing," the talents of Kevin Haney were utilized to fabricate an invisible gelatin palm appliance and wrist. The palm appliance was designed with a reservoir filled with blood. Glenn merely had to squeeze her hands to get things flowing!

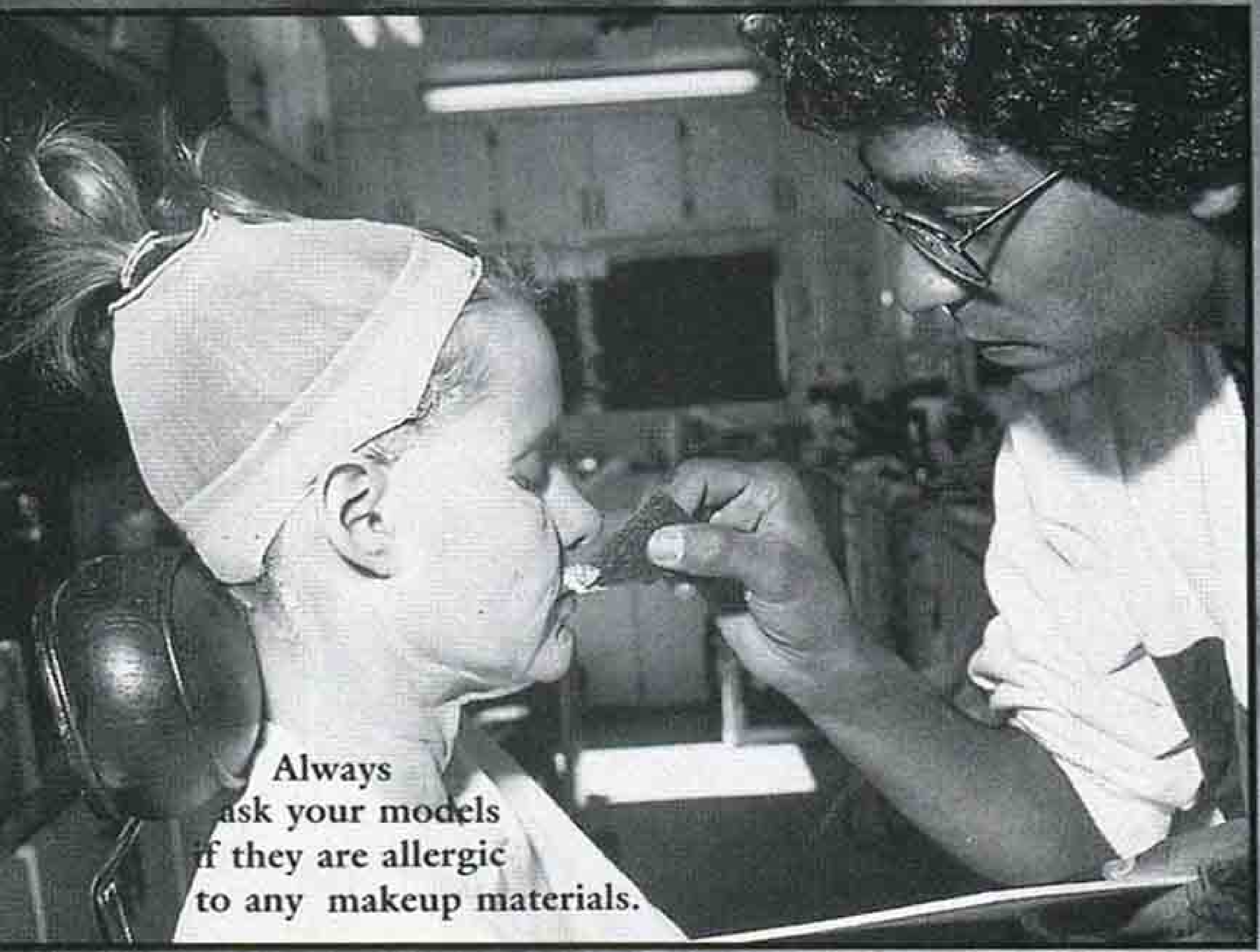
Makeup Safety

By VINCENT J-R KEHOE

Read this—you might live longer!



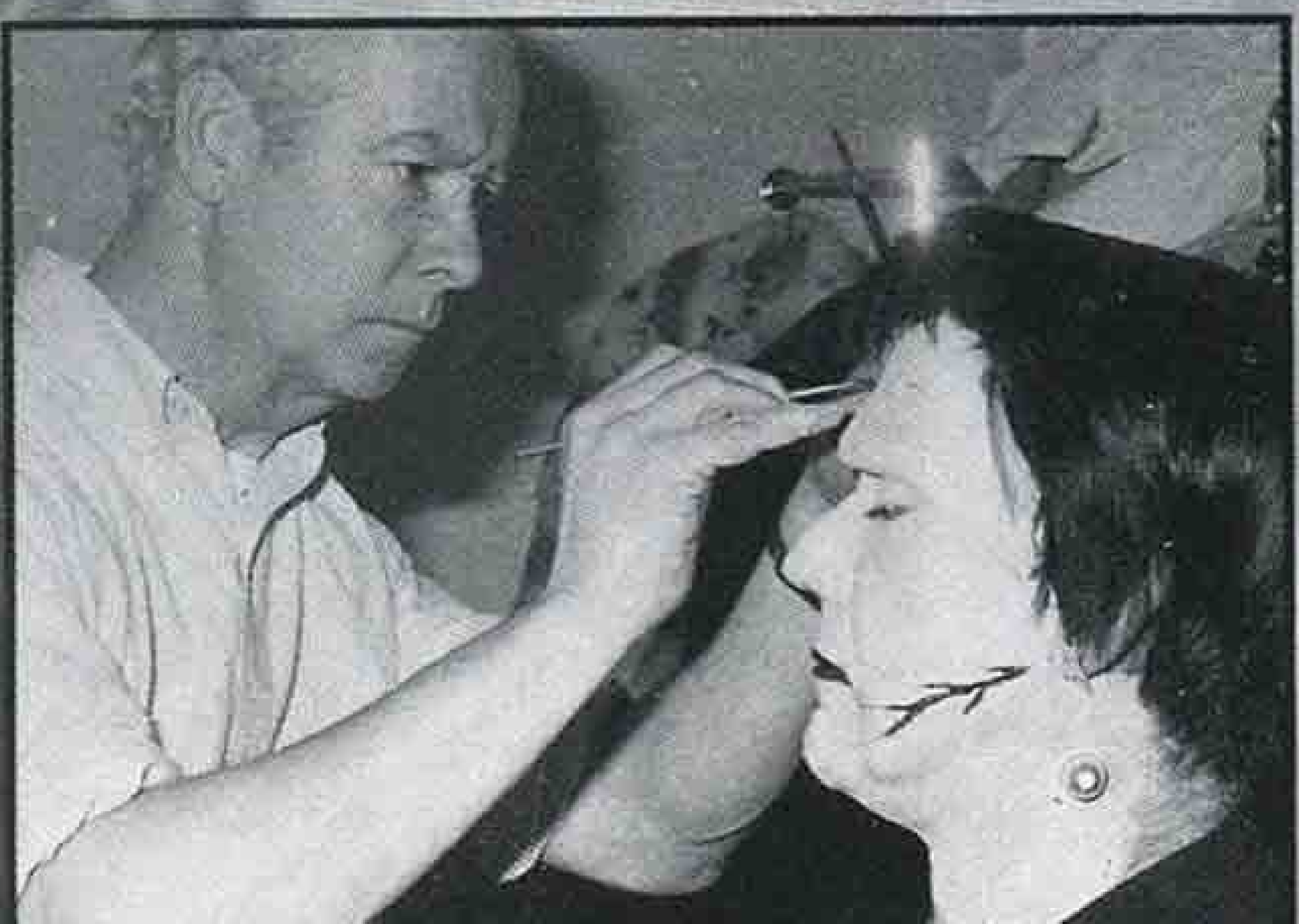
During life-cast procedures, make sure your model has air holes to breathe through.



Always
ask your models
f they are allergic
to any makeup materials.

This guy's no dummy! He's aware of makeup hazards.

Photo: Copyright 1987 Warner Bros.



Vincent Kehoe revives the Universal tradition for a TV commercial.

Photo: Courtesy Vincent J-R Kehoe

Dick Smith describes Vincent J-R Kehoe as "one of the top makeup artists in early television," and as a man who "has played a vital role in the state of our art through his makeup books and his makeup company RCMA, the first company truly designed for the makeup professional."

No brief introduction can do complete justice to Vincent J-R Kehoe, and his role in the development of modern film and broadcast makeup. His makeup credits include over 3,000 productions for the stage, film and television, but his greatest contributions to makeup have been even further behind the scenes. He is without parallel as a writer on the technique and practice of film makeup, with The Technique of Film and Television Makeup *and* Photographic Makeup for Stills and Movies *to his credit. His last book,* The Technique of the Professional Makeup Artist, *a 496-page compendium on the art and practice of modern makeup, features photos and information contributed by such luminaries as Dick Smith, Rick Baker, Tom Burman, Werner Keppler, Leo Lotito, Carl Fullerton, John Chambers and many others. (For ordering information, send a stamped, self-addressed envelope to RCMA Books, PO Box 850, Somis, CA 93066.)*

Since 1963, as president and director of research for RCMA (the Research Council of Makeup Artists), Kehoe has been the leader in research efforts to formulate makeup and makeup materials offering greater performance and safety. Because of a number of real-life horror stories that have come to us concerning the dire consequences from the misuse of makeup materials among amateur—and even professional—makeup experimenters, we invited Mr. Kehoe to contribute the following article on the basics of makeup safety.

Due to the wide and burgeoning interest in makeup special FX within the amateur experimenter field as well as the professional makeup artist area, there have been, at times, grave errors in judgment made by people who are more interested in the *effect* than how it will *affect* the human body. More and more materials that are actually dangerous to the skin, and even internal organs, have been erroneously employed due to lack of proper research into the ramifications which might occur with their use. Too many neophytes who have little chemical knowledge are entering the makeup field and are apt to create harm to themselves or their subjects.

What items cause problems? What chemicals are dangerous? What should one avoid to prevent problems? What makeup materials may cause allergenic reactions? All these questions should be studied and adequately answered before proceeding to design or execute an effect—whether it be a special makeup effect or anything else it might be called.

First, let us study the solvents employed in some of the adhesives and sealers which are available today. The basic ones are isopropyl alcohol, acetone, ether, chloroform and methyl ethyl ketone. Although rubbing alcohol contains isopropyl alcohol, its content is only 70 percent alcohol; the rest is water. Isopropyl solutions used as solvents are 99 percent alcohol and are drying to the skin. This drying procedure will adversely affect some with sensitive skin, while others will only feel a cooling effect as the alcohol evaporates. Methyl alcohol (wood alcohol) should never be used as a substitute for isopropyl, as it is quite poisonous.

Acetone and methyl ethyl ketone are in the ketone family and evaporate faster than isopropyl alcohol, so are apt to dry the skin faster. Acetone will dehydrate the skin surface so much so that, on evaporation, the skin looks whitish from the severe drying effect. Again, some people cannot tolerate this rapid drying. MEK fumes are more dangerous than acetone, which should always be used in proper ventilation anyway—so it is never recommended for application to the skin. Many plastic cap materials, beard sprays, and other plastic-based items contain MEK and are never for any direct skin use.

Ether and chloroform evaporate even faster than the others named above, and again, some may be allergic to this effect. Also, these are liquids used for anesthesia and should not be breathed in a closed room. In the material collodion, this rapid evaporation can cause severe redness on the skin of some subjects.

One special material employed as a medical or special appliance adhesive contains the solvent trichlorotrifluoroethane, which evaporates very rapidly, but seems to cause less allergenic problems than most solvents. The adhesives employing this solvent should only

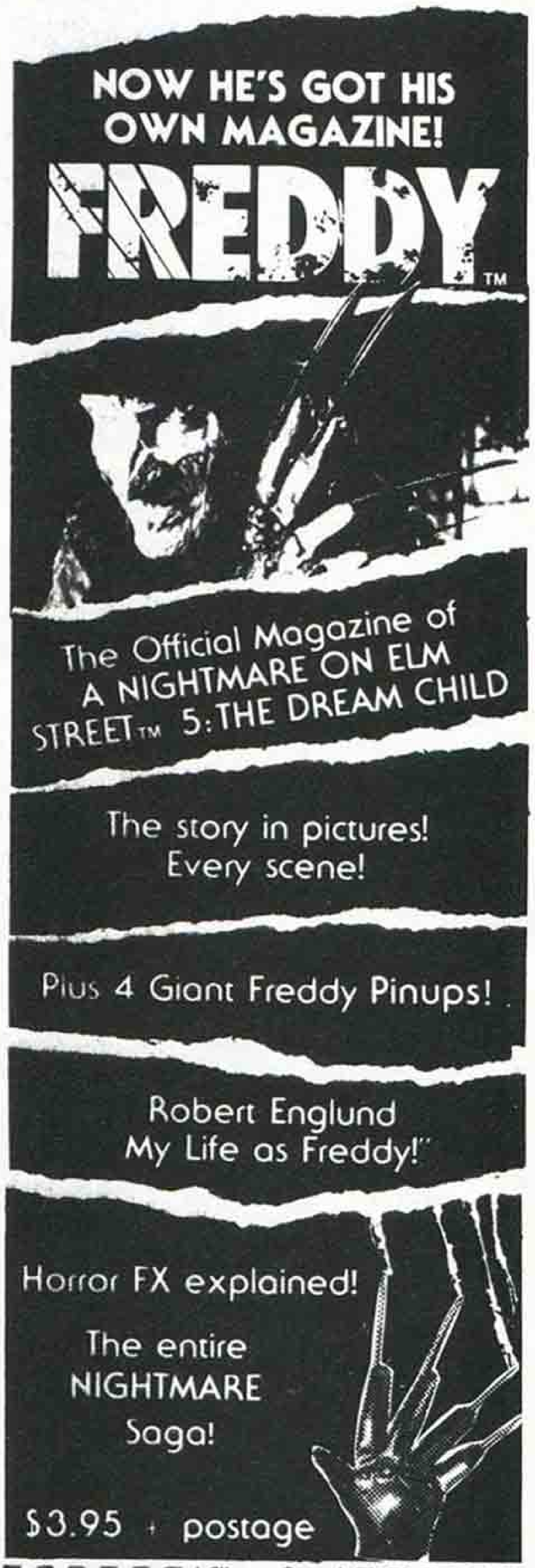


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Photo: Copyright KNB EFX Group

Never attach adhesives to your model's face with Krazy Glue!

be diluted with the same solvent. There are other common solvents, such as hexane and trichloroethane, which are compatible with these adhesives, but they are highly dangerous—absorption through the skin or inhalation of fumes can adversely affect the health of your internal organs. The rule is, *do not use* solvents that might be injurious, and check with a competent chemist as to possible harmful effects when there is any doubt at all.

Other solvents are employed in the manufacture of some adhesives which never should be used on the skin (such as Krazy Glue types, shoe repair adhesives, carpet adhesives, etc.), but some experimenters fail to understand the danger of employing these in the quest for something that sticks better. It's just not smart.

Acrylic adhesives more often than not contain water as a solvent and are far more easy on the skin than solvent-based ones. However, some of these adhesives are made for industrial applications only and not intended for skin use. RCMA does sell a Prosthetic Adhesive B which is also used for medical applications and is generally considered as safe for most skins.

Another factor is the removal of adhesives. Never—repeat: never—employ an adhesive for makeup purposes on the human skin that you are not completely certain can be removed without skin damage or other problems. All the adhesives, sealers and other similar types of material made by RCMA can be removed with RCMA Adhesive Remover which contains strong solvents, but also skin soothers that aid to counteract the generally negative effects of such solvents.

Other ingredients in adhesives and sealers, such as resins and plastics may cause problems to some skins, especially, in the so-called spirit gums or matte adhesive types, which can produce an allergic reactions in some.

In addition to adhesives, some of the ingredients in makeup foundations can sometimes cause problems. One who is allergic to wool might be affected if the product contains lanolin (wool fat). Ill effects can also result from long usage under hot lights of products that contain a great amount of mineral oil as the liquid portion of the foundation might block the skin's ability to breathe, as mineral oil is not absorbed by the skin. Lip makeup that contains dyestains (known as bromofluoresceins or bromo acids) for the "long-lasting look" can also cause allergenic reactions and should be avoided. All professional lip colors or lipsticks should be made only with certified colors which are non-staining.

Another area is now denoted as a *pseudo-cosmetic reaction*. These are allergenic reactions due to the *applicator* rather than the ingredients of the makeup products. For example, some people were found to be allergic to a chemical called mercaptobenzothiozole which is employed in the manufacture of some foamed latex products (such as makeup sponges as well as appliances). By changing the applicator to a polyurethane foam one instead of the foamed latex, all symptoms of allergenicity disappeared. Such reactions were formerly blamed only on the foundations used, but now we know differently. Another example is the woman who was seemingly allergic to all types of mascara, but after exhaustive tests, was found to show no reaction to mascara ingredients but to the nickle-plated eyelash curler she was using. Switching to a stainless steel eyelash curler solved the problem, and she went back to using mascara.

One might assume that professional makeup artists know all these cautions, but even though they may, sometimes they extend the use of a problem-causing material through heavy or long-term use. Dick Smith called me one day warning me to mention in our *PMA Bulletin* (published for professional makeup artists about four or five times a year) that the trichloroethane he employed in the explosive and spectacular FX on foamed latexes in *Spasms* (see Fango #28) had, due to excessively long exposure to its fumes, given him some cause to worry due to its effects on his liver, according to his doctor. Even adequate ventilation does not insure that one won't breathe too much of the vapors of *any* strong solvent. Painting bald caps, whose plastic material may be dissolved in MEK, is dangerous to the internal organs without proper ventilation. The best way to insure this is with a spray hood that is fan-ventilated. Any type of spraying of a solvent-based material should be done with such a hood.

No matter what ingredients are used in cosmetics/makeup, *someone* is liable to be allergic to one or more of them. There is no absolutely safe ingredient in the world! However, there are some that we *know* are dangerous to most people and these are the ones to avoid.

Latexes, whether for foam or slush casting purposes, are usually quite alkaline (pH-11 in most cases) and the fumes can cause some people to have watery eyes or gag due to the ammonia used to keep the latex rubber in a colloidal solution. Most eyelash adhesives, however, are low-ammonia types and don't affect most users. So *don't* substitute a natural pure gum or fillered casting latex for a low-ammonia type for application on the skin as adhesive.

One last caution: Use only those types of applicators which can be readily cleaned, sterilized or discarded. Brushes made with red sable hairs set in Nylox can be cleaned in Studio Brush Cleaner or even alcohol and acetone without having the hairs fall out. However, brushes made with camel's hair are generally far more difficult to clean between uses. The main objection to applying dry rouges with these is that they cannot be readily cleaned and sterilized—and don't last any length of time. All sponges and puffs should be used but once; that is, on one person only, and then discarded. Use polyurethane sponges for application—not foamed latex—to prevent any possibility of a pseudo-cosmetic reaction. Stainless steel tools are best as they can be easily sterilized in isopropyl alcohol (99 percent) between uses. Follow the manufacturer's recommendations about the use of all materials and, if in doubt, call them about a new use. If the material is not recommended for use on the skin, don't!

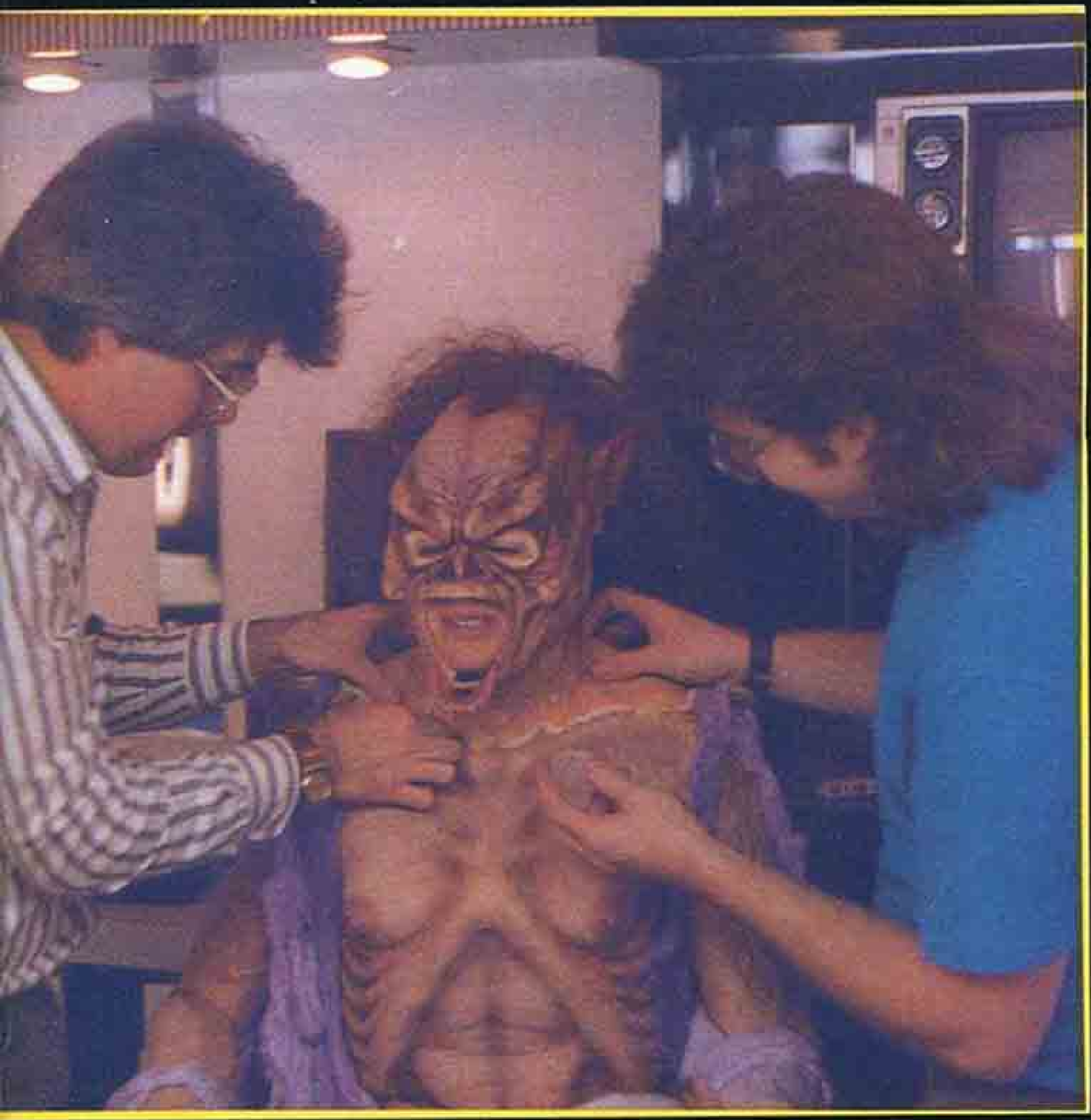
Remember, the human body can take a lot of abuse, but when it rebels at being assaulted, its manifestations may not be pleasant. Respect it and treat it well, whether it be yours or another's.

Terror Teamwork

The FX of FRIGHT NIGHT II

Killing vampires ain't no walk in the park. It took a gang of 13 to burn, mutilate and melt this horde.

By BART MIXON

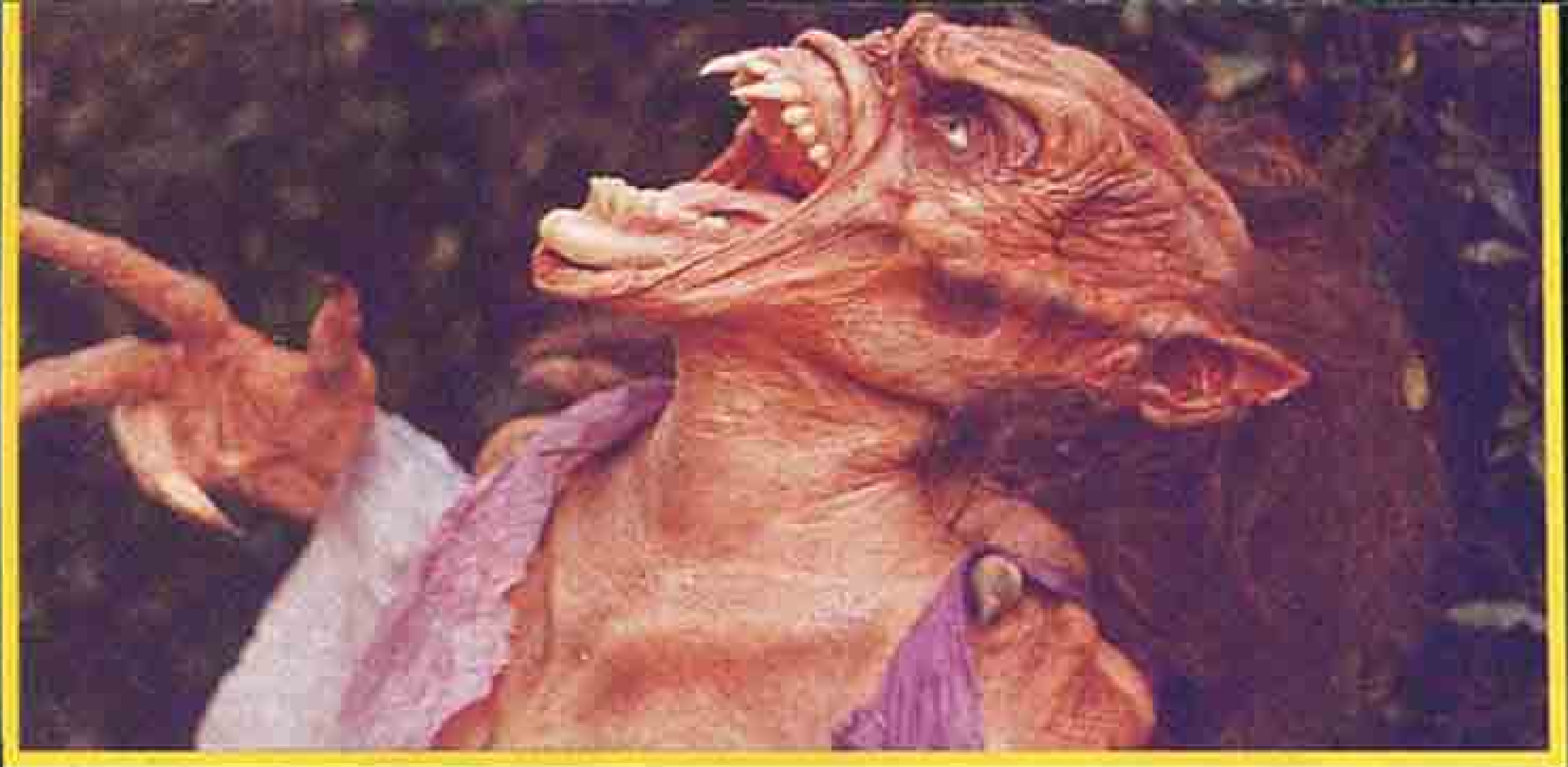


All Photos: Courtesy Make-up FX Unlimited

1: Assistant Jim McLoughlin and I apply the "Regine Monster" makeup to stuntwoman Carol Rees. The makeup took three hours to put on and required frequent hand changes between the mechanical fingers—ones with rubber stunt fingers and others with rigid fingers able to break through a set. Rees was put into the costume four times and performed two high-fall stunts in full makeup. Aaron Sims assisted with the makeup's application.

Don't be fooled by those singular makeup FX credits that turn up on most genre productions. You know, "Special Makeup FX by Francis Weedlemeyer" or whatever. A makeup FX job is very rarely the work of one person. On most high-budget movies, crews of 30 or more usually support the "big name" FX talent, who mostly sticks to supervisory or design work. Back in the lab, sculptors, moldmakers, painters, puppeteers, foam runners and others break their backs for their bosses, gaining valuable experience and resume highlights in the process. Fright Night II, *now available on home video from IVE, best illustrates the collaborative process of special makeup FX.*

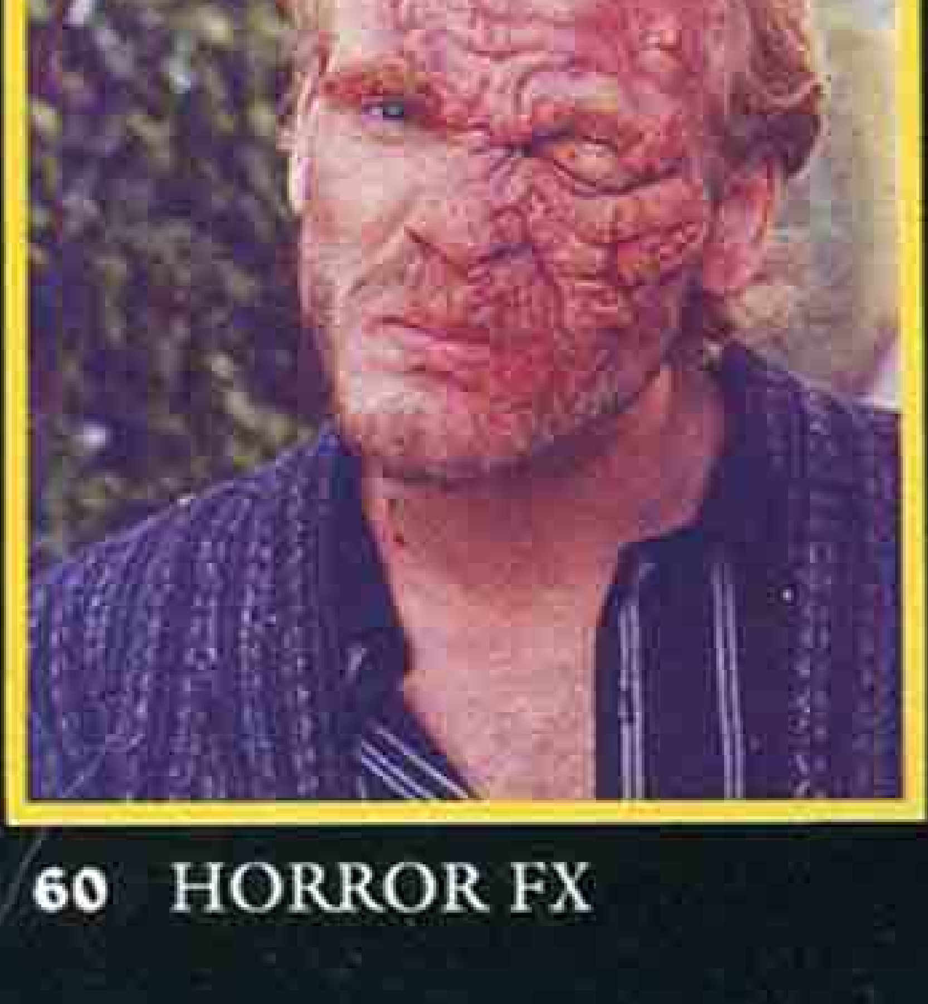
The gang at Make-up FX Unlimited brought to life many of Fright Night II*'s vampire FX, including the monstrous states of the lovely Regine (Julie Carmen), as well as her cohorts and victims. Supervisor Bart Mixon assigned his crew of 13 many individual tasks and tandem efforts, fully realizing that teamwork can help counter the difficulties associated with low-budgets and short shooting schedules. For an overview of who did what on* Fright Night II, *please see the FX article in FANGORIA #77.*

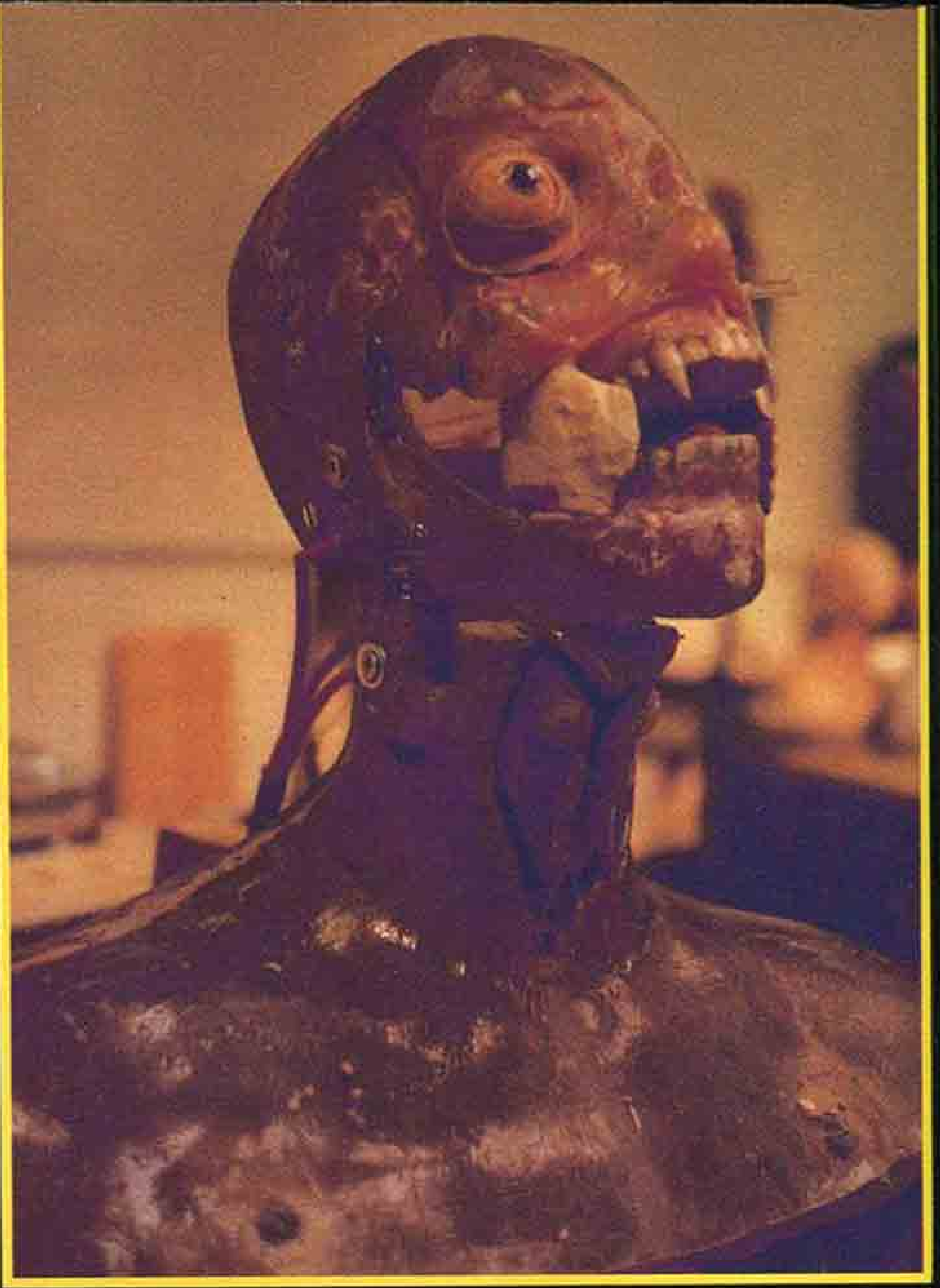


2: This photo best illustrates my extended teeth design for the Regine Monster. The upper teeth fit over the actress' nose and upper lip, with an upper palate that extends into her mouth and clips over her teeth. The lower jaw fits up against her lower lip and chin, and a false tongue covers her own tongue and lower teeth. This unique design allowed the depth of the actress' own mouth to be used as a part of the overall design, something seldom seen in such creature-type makeups. Brian Wade sculpted the Regine Monster's head and hands and detailed the body.

3: Charlie's roommate Richie (Merritt Butrick) is an early victim of Regine's. He is later confronted and killed by Peter Vincent (Roddy McDowall), who gives him a faceful and then a mouthful of holy water. To get away from the acid-burn appearance of such makeups, my early design sketches featured a swollen, inflamed look instead (this idea was then carried over into the other vampire death FX). Pictured: Norman Cabrera applies the first of two makeup stages to actor Butrick. Using certain elements of my early designs and much of his own input, Norman sculpted the multipiece makeup.

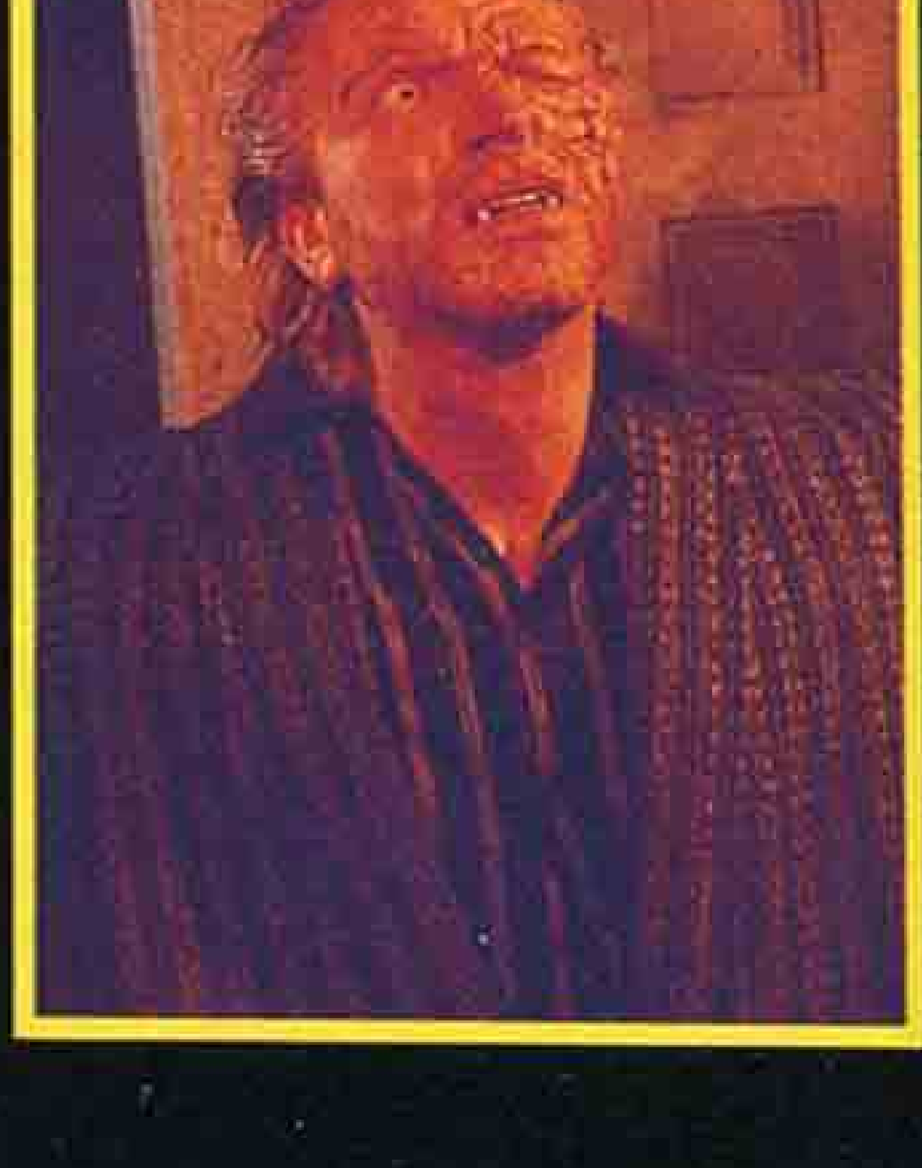
4: The finished first-stage makeup, applied by Norman Cabrera. Fangs, contacts, and a good coating of K-Y Jelly and "pus" will be added just before filming. Since a beard was added to the Richie character after the makeup was designed and finished, portions of it had to be shaved away as the different makeup stages were applied. The second stage consisted of throat and lip/chin pieces (showing the FX of the holy water after it has burst through his neck), which I applied.

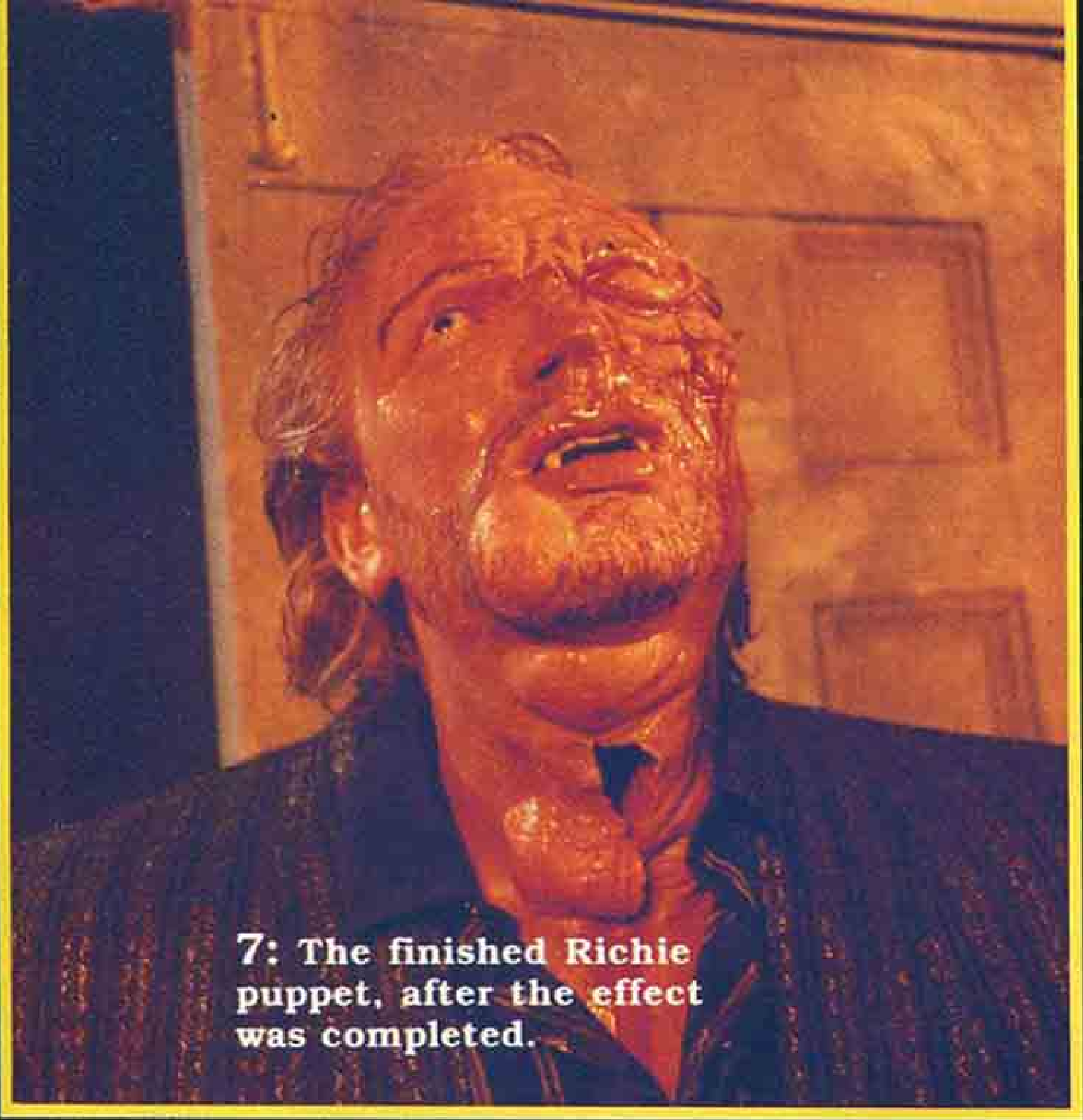




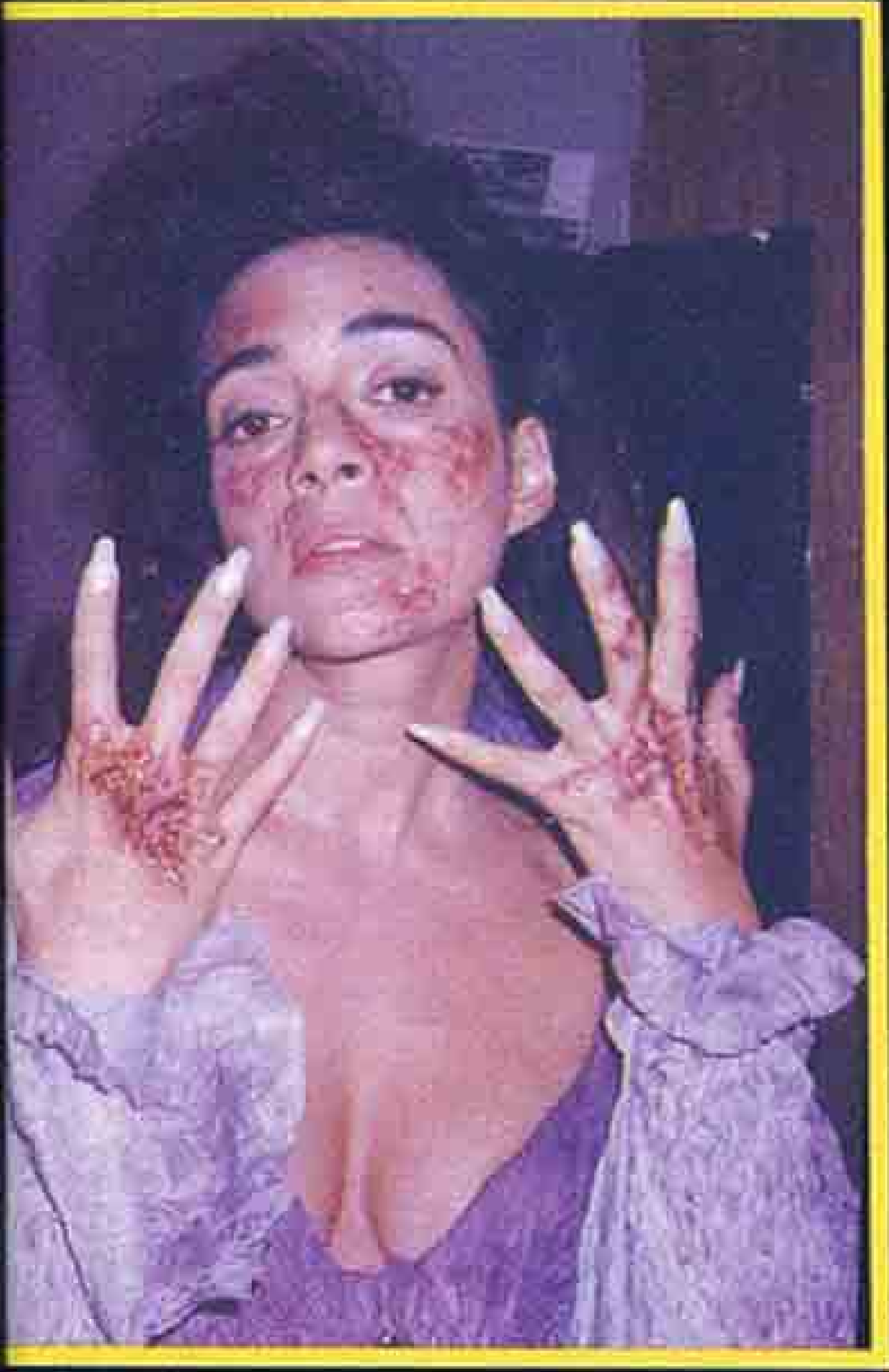
5: For the middle part of the Richie sequence, a dummy head was required to show the throat swelling, splitting open and fluids flowing out. A life cast was taken of the actor wearing only the first stage of the appliances. I then cleaned this up with some minor resculpting, molding, coring, etc. Pictured: my mechanics for the Richie puppet head. It features head, eye, and mouth movement, as well as two small gates that pushed the swollen foam-latex throat open. Tubes are in the face and throat for blood, the back of the mouth for drool, and a large one at the base of the throat (attached to a large foam latex injection gun) for the big water flood that opens the neck. Trichloroethane was pumped through tubes in the chin and throat to swell the foam latex skin. The false eye was made by Aaron Sims to match Dr. Greenspoon's contacts.

6: The finished Richie puppet. The skin was painted by Aaron Sims. I layed the beard and punched the hair, which was styled by Jim McLoughlin. Three guys operated the puppet, while five others were required to pump the various fluids to complete the effect.



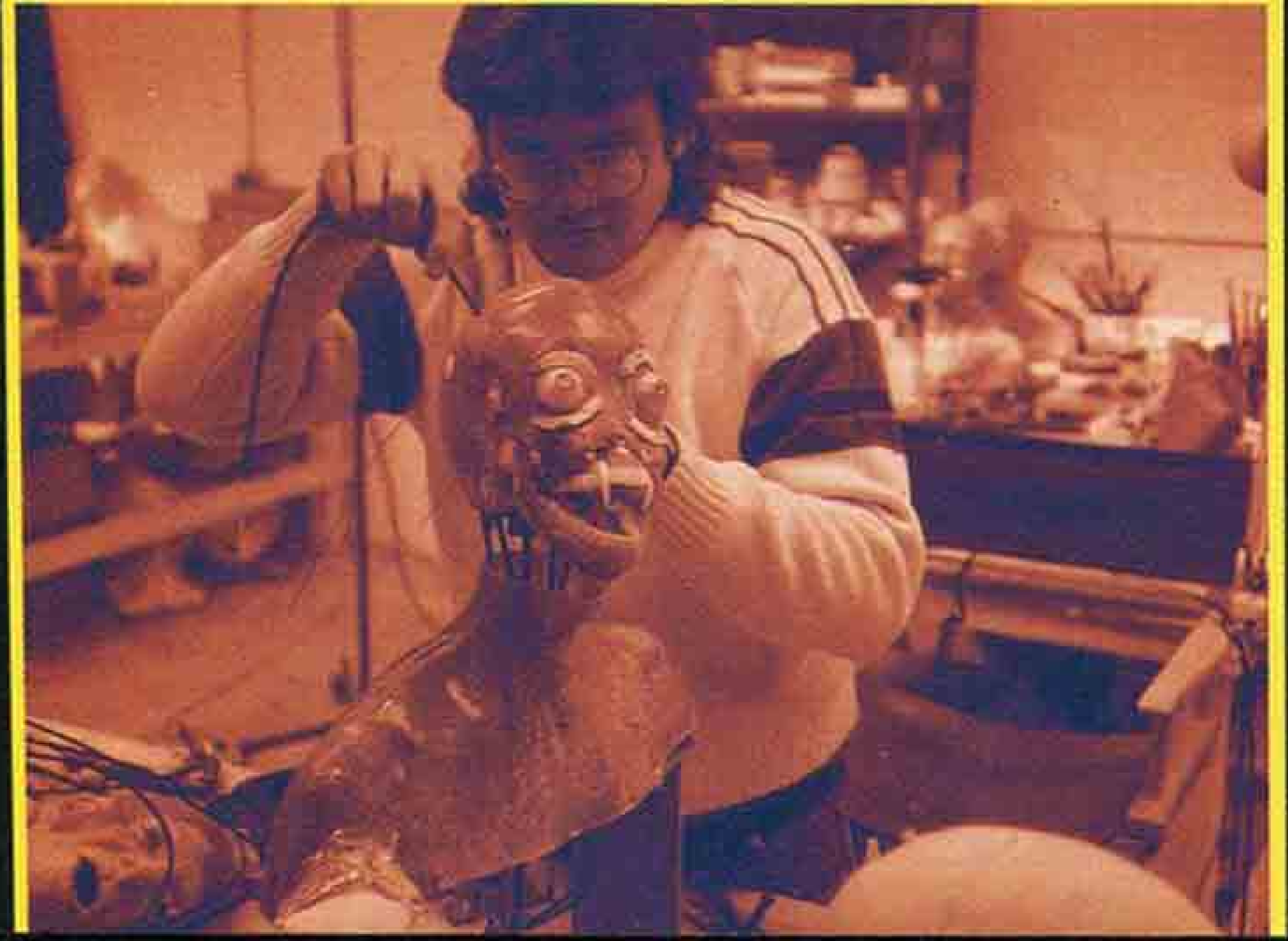


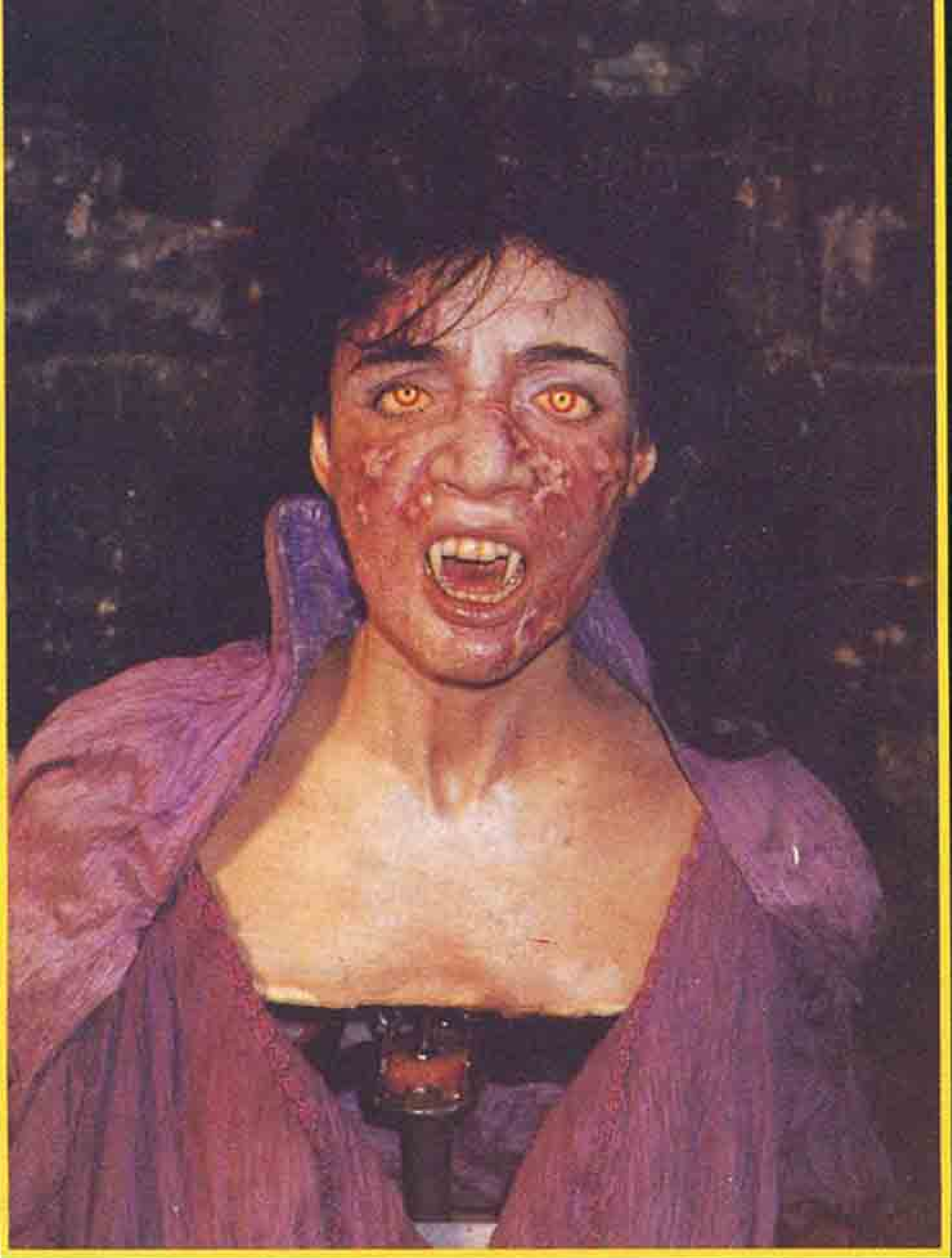
7: The finished Richie puppet, after the effect was completed.



8: *Fright Night II*'s Regine (Julie Carmen) attempts to take control of Charlie (William Ragsdale) as an act of revenge for killing her brother. Peter Vincent stops her with a reflected ray of sunlight. Though special makeups were rejected by director Tommy Lee Wallace for this sequence in preproduction, it was decided on set that something was needed. Pictured: Julie Carmen models the gelatin burn makeup applied to her by Jim McLoughlin and myself.

9: To complete Regine's destruction by sunlight, a series of dummy heads were built. Pictured: Jim McLoughlin finishes his mechanics for the first-stage dummy head. Functions built into the head included growing fangs, cheek and brow movement, mouth and head movement, and a series of tubes to pump trichloroethane to swell her foam latex skin.

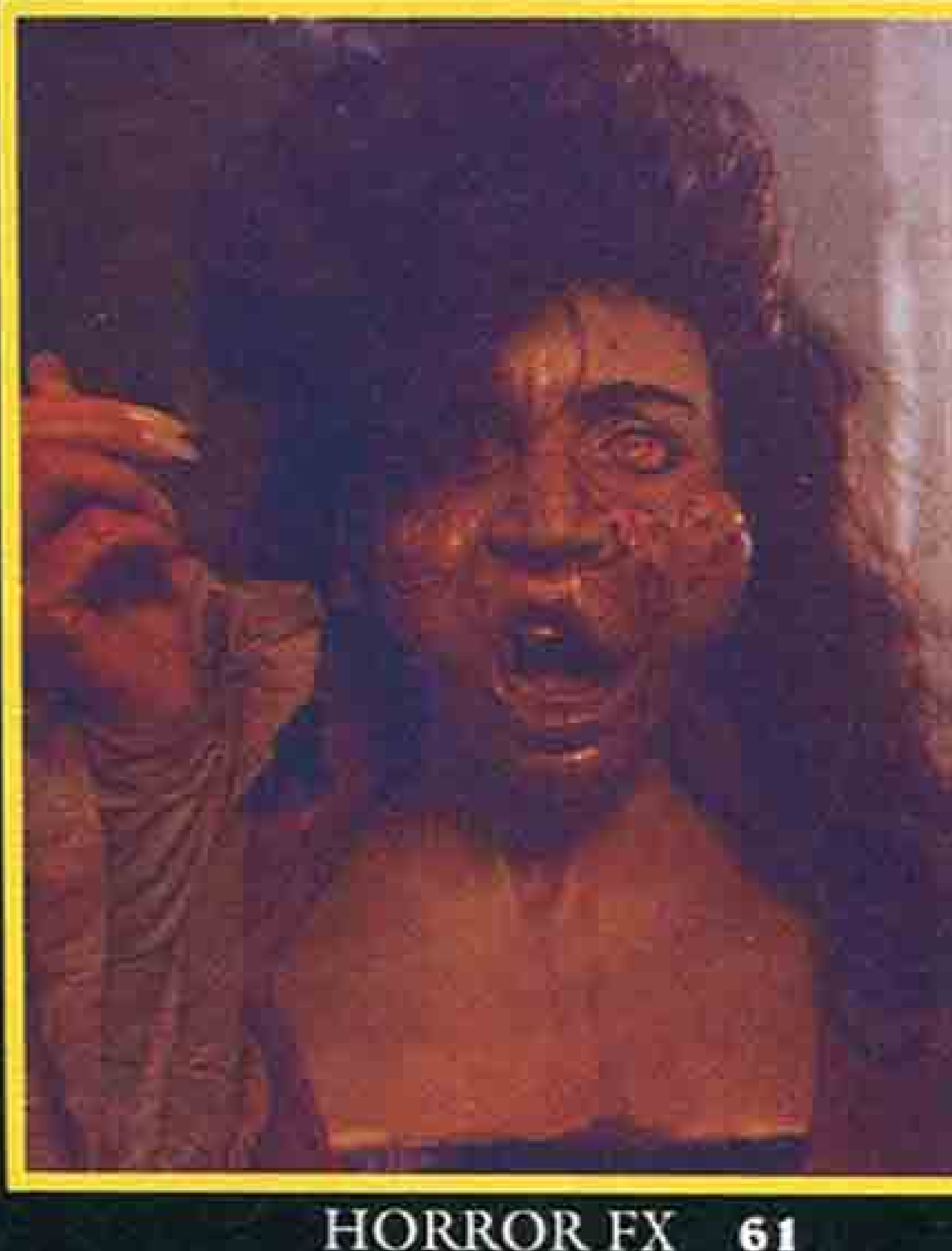


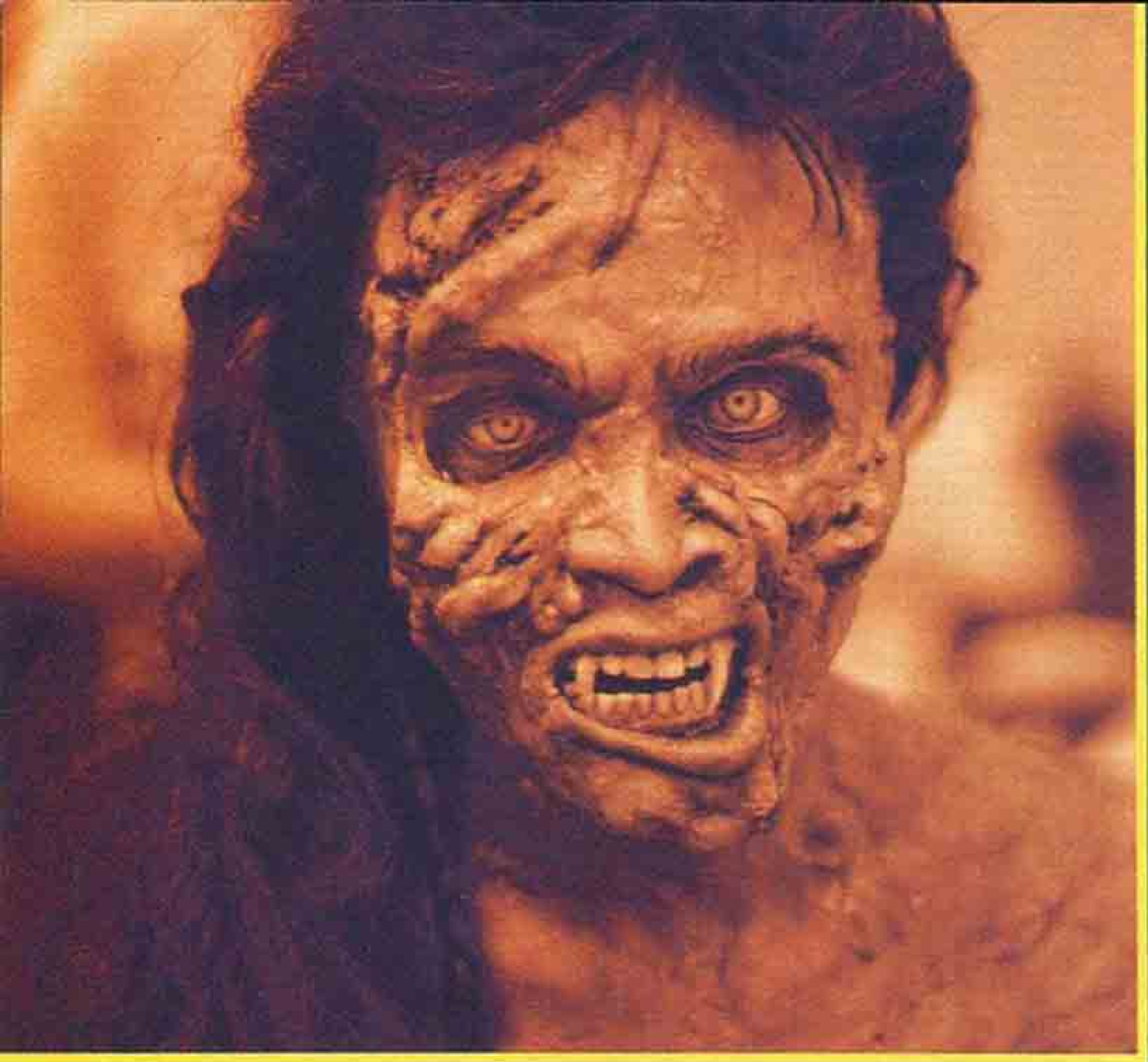


10: Regine's finished first-stage dummy head. A clay press of Julie Carmen was resculpted by McLoughlin to slightly advance the blistered makeup applied to her on set. Aaron Sims created the false eyes (molded after Dr. Greenspoon's contacts) and painted the puppet. The hair was applied by McLoughlin.

> This design allowed the depth of the actress' own mouth to be used as part of the overall design.

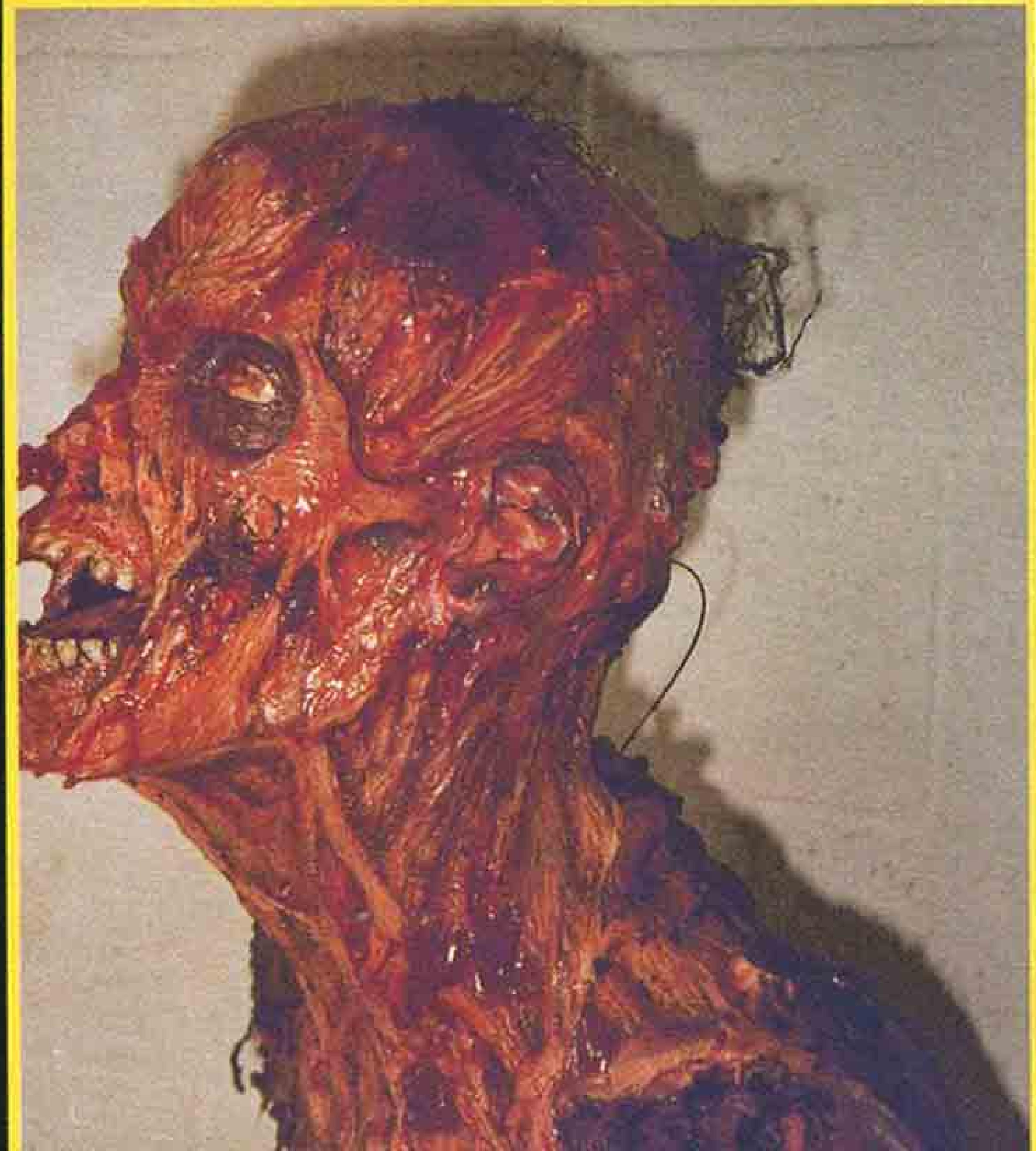
11: Regine's first-stage dummy head after the effect. Three people controlled the puppet's actions, while two more were needed to pump the fluids. Jim McLoughlin and I applied gelatin makeups to a double's hands, which were positioned in frame to help bring the puppet to life. Once the shot was approved, the puppet was swollen again and then set on fire, to begin the sequence of her flesh burning away.

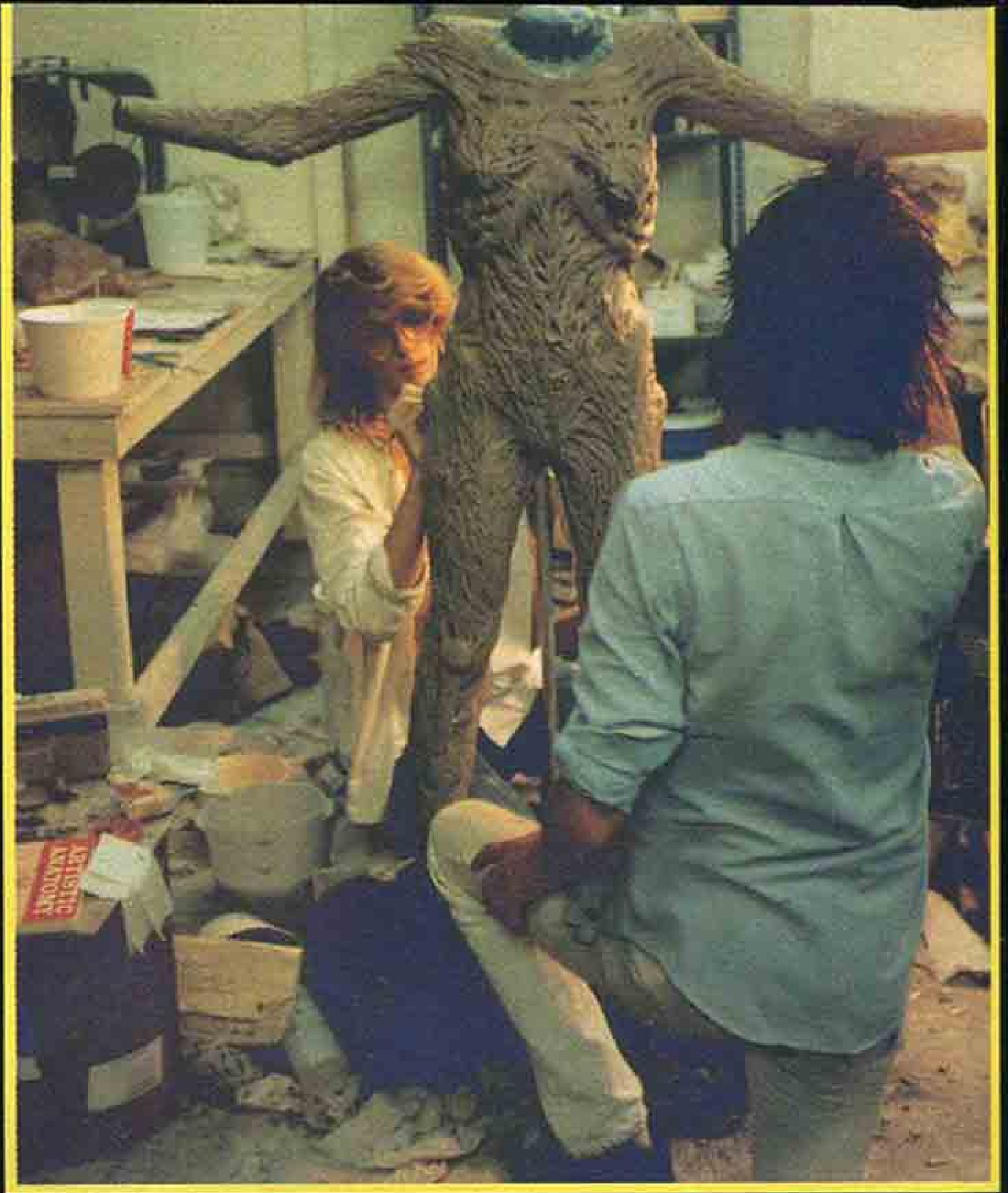




12: A second-stage dummy head was required to show the flesh melting away and revealing the Regine corpse beneath. The first-stage mechanics were stripped of its skin and refitted with a foam latex section of the first-stage face (around the eyes and brows) and a soft polyfoam skin that duplicated stand-in Dinah Cancer's face. A Regine corpse mask was then glued over this mechanical head. Gelatin appliances were applied over this corpse puppet. Sculpted by myself, they represented Regine's burnt and blistered flesh. Aaron Sims painted it, and Jim McLoughlin did the hair work. This puppet was then torched, melting the gelatin skin (held in place with Vaseline) and exposing the Regine corpse puppet head beneath.

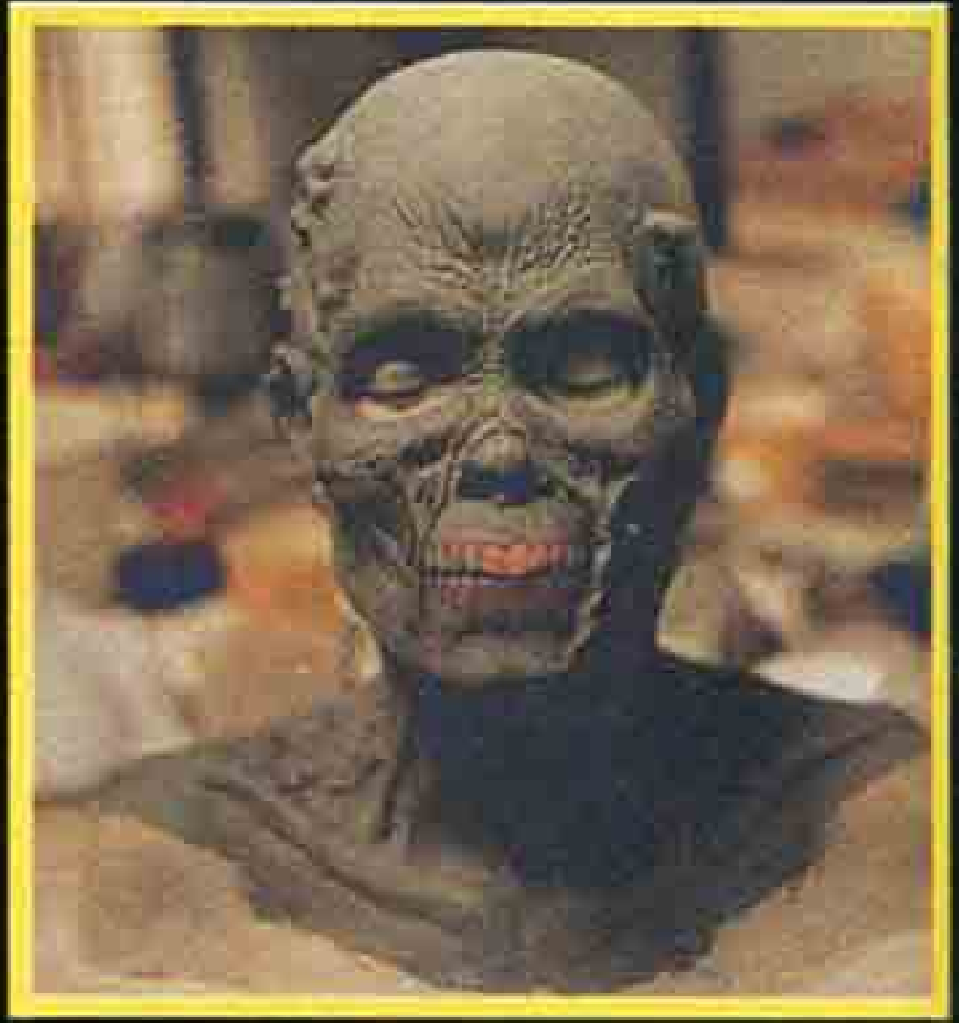
13: The stage-two dummy after its gelatin skin has melted away. The sequence is finished by Dinah Cancer in the full-body makeup.



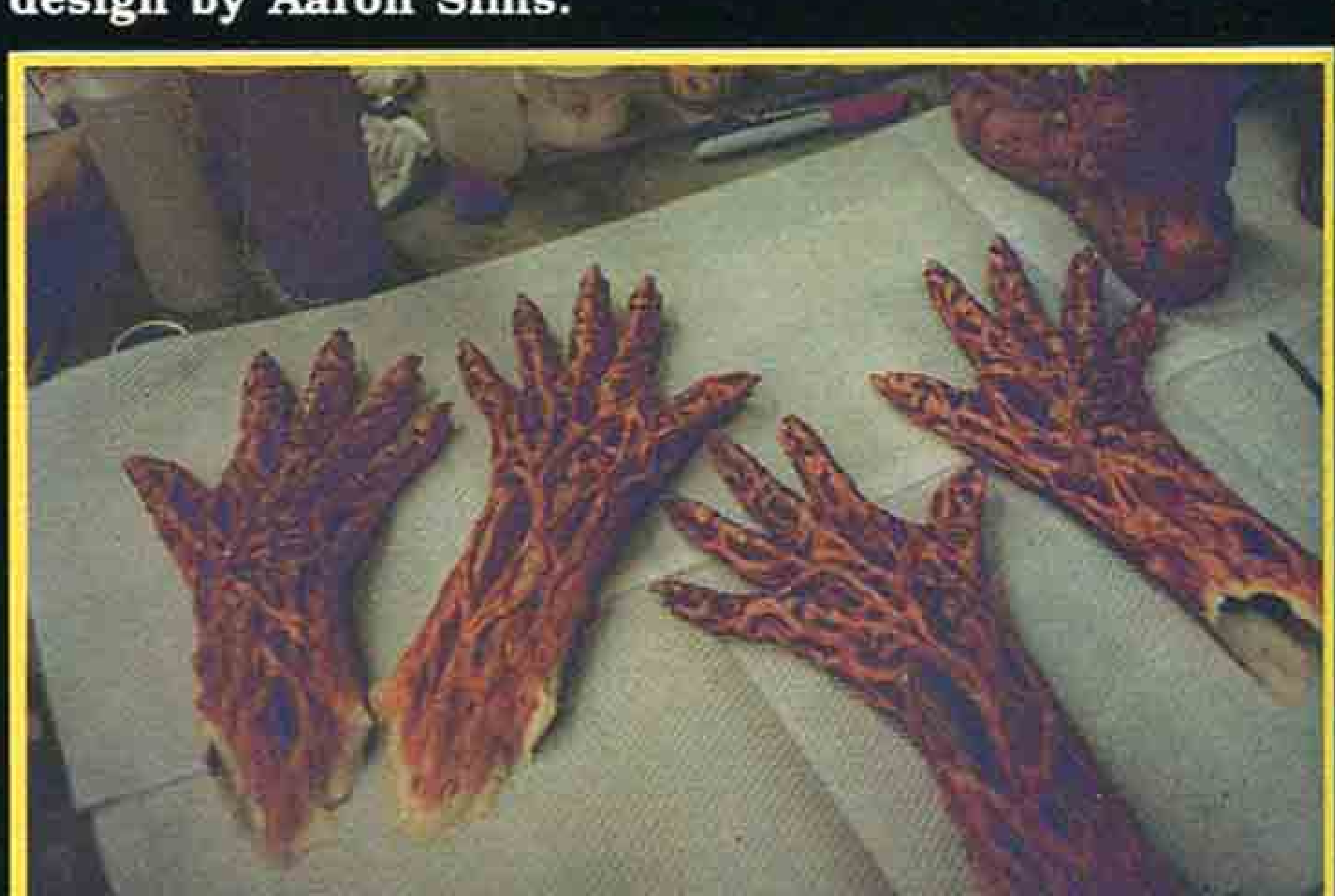


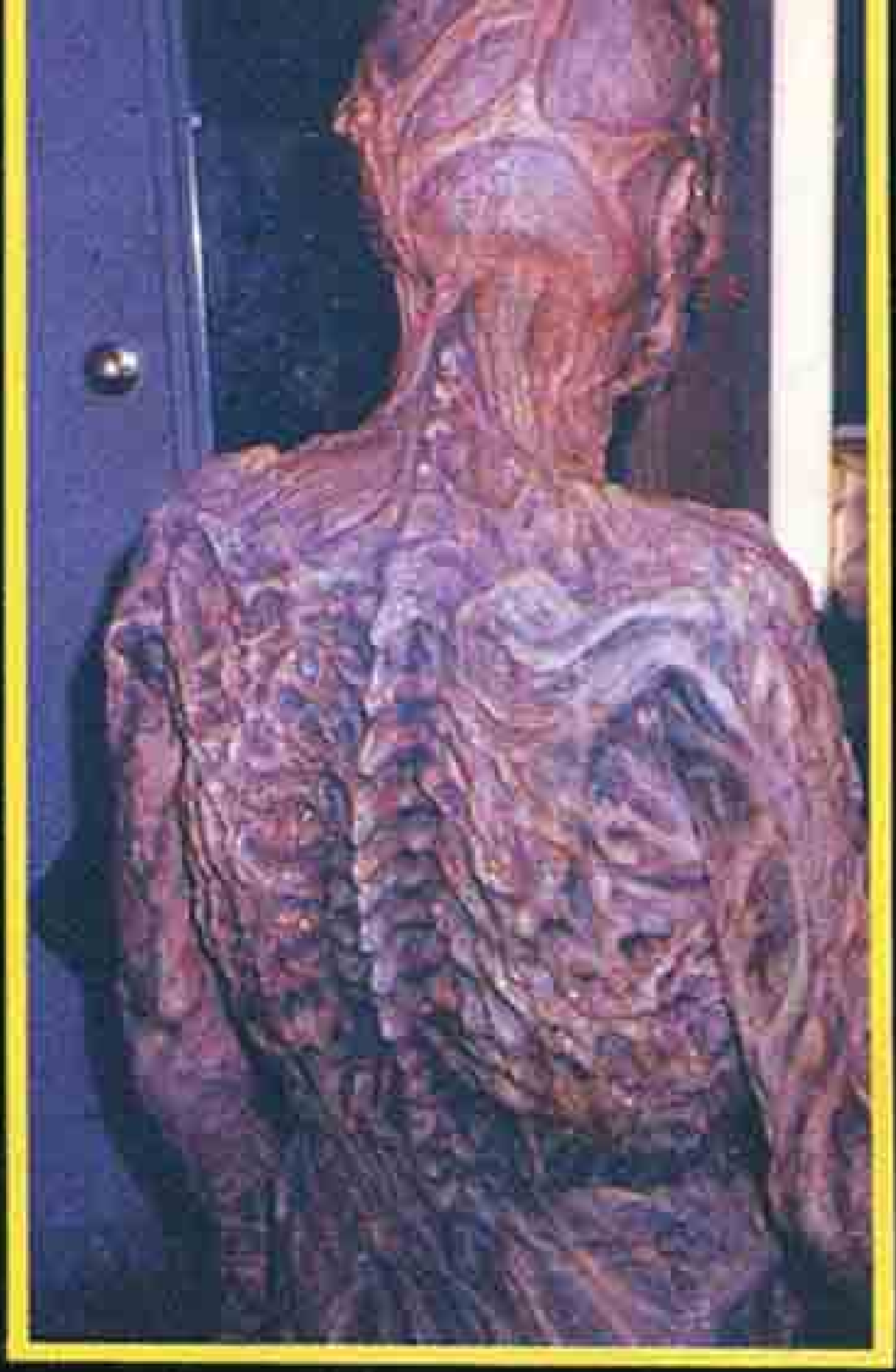
14: At the conclusion of her battle with Peter and Charlie, Regine has been reduced to a living, flaming corpse by the rays of the sun. For this effect, 5-foot-6-inch, 98 lb. actress Dinah Cancer doubled for Julie Carmen. A complete body mold, head, hands, and feet molds were taken of the actress. Pictured: The clay sculpture of the corpse body takes shape over the fiberglass body positive. The front was sculpted by Aaron Sims (right), the back by Gregor Punchatz. Joey Orosco and I also assisted.

15: The Regine corpse head takes shape. Sculpted by myself, the head was built up considerably to make its size closer to that of the performer. Soft dental-acrylic teeth taken from Carmen's molds were incorporated into the sculpture to better reproduce her actual teeth.



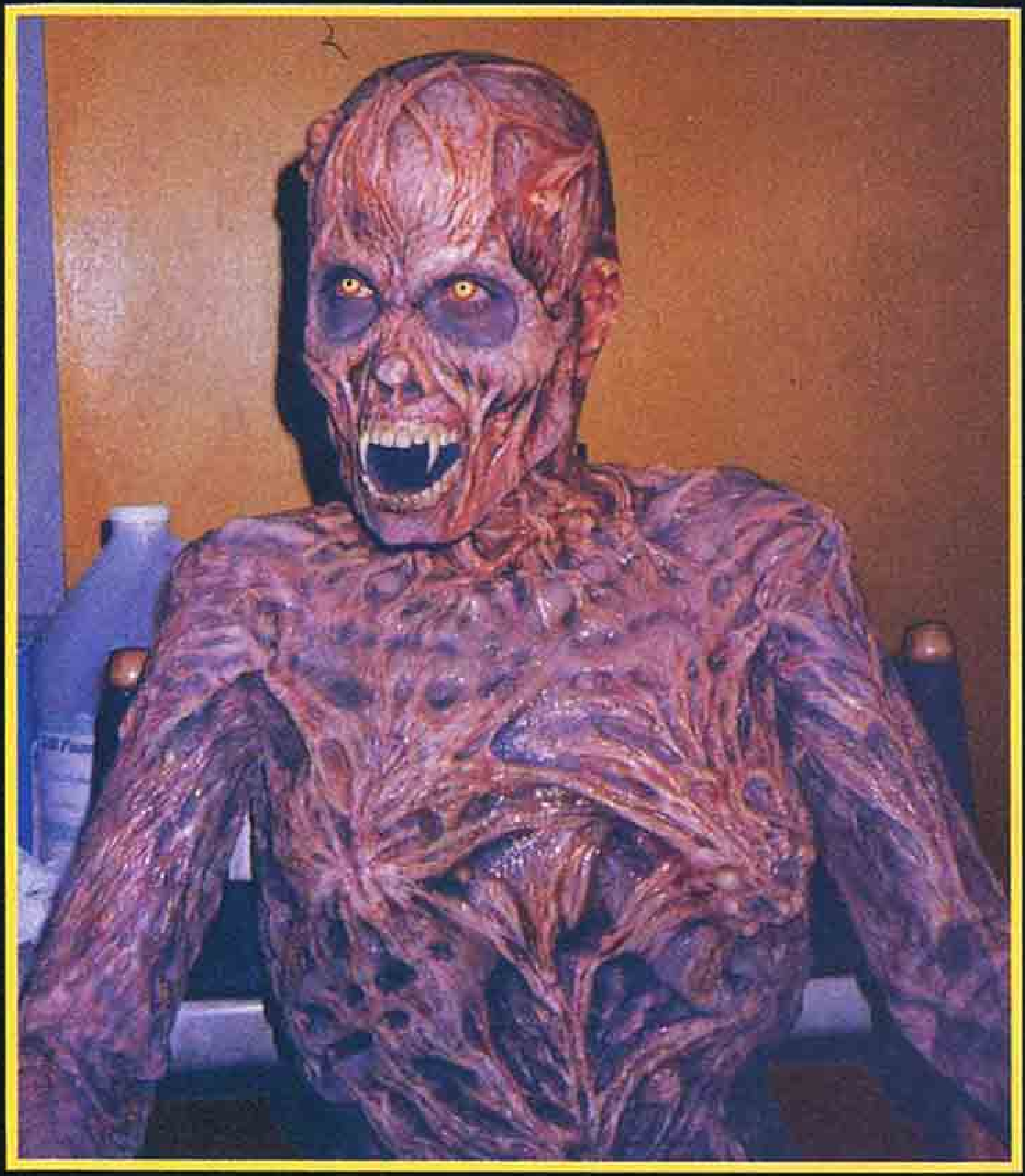
16: The Regine corpse hands, sculpted and painted by Jim McLoughlin, following a painting design by Aaron Sims.

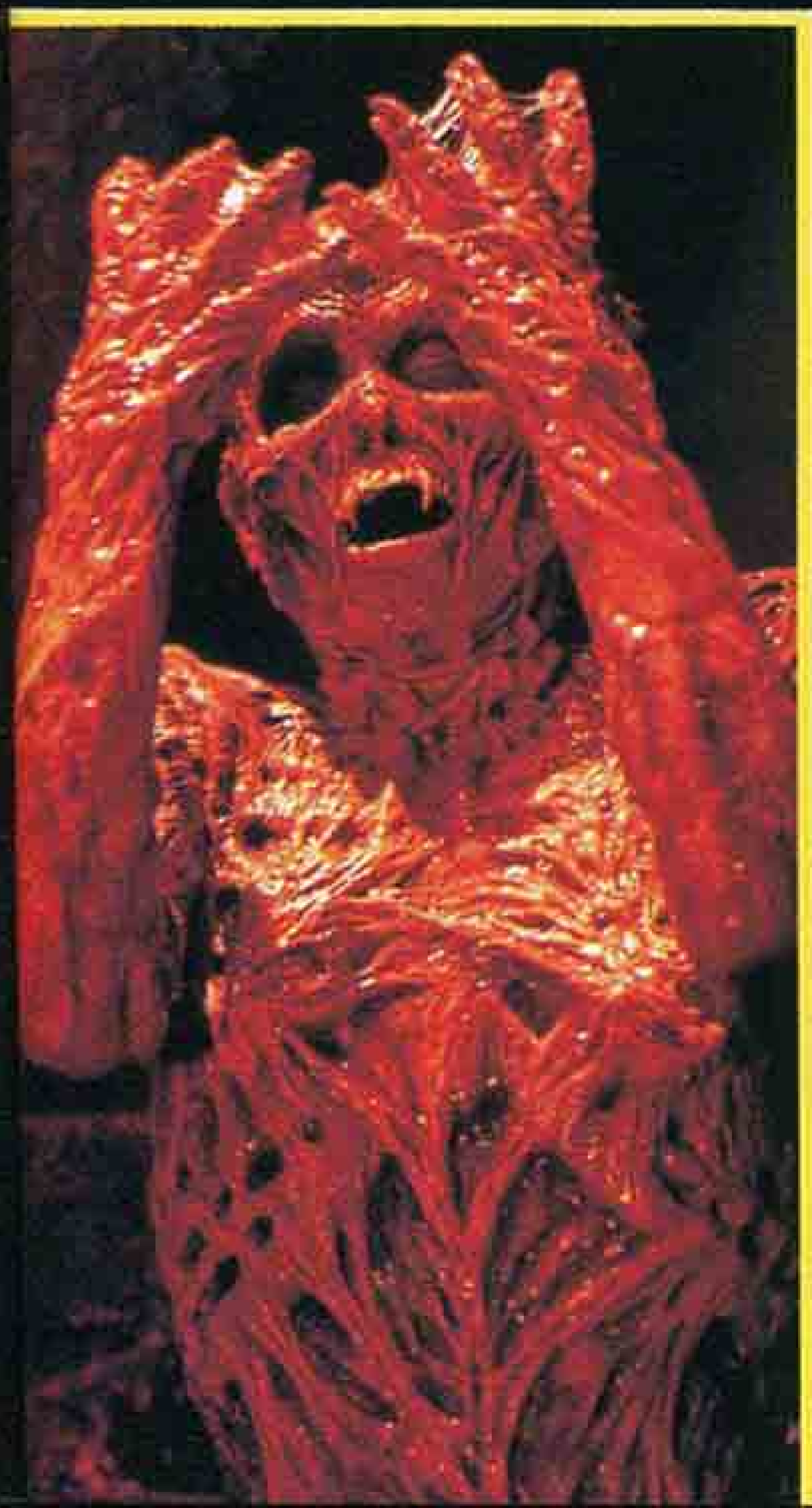




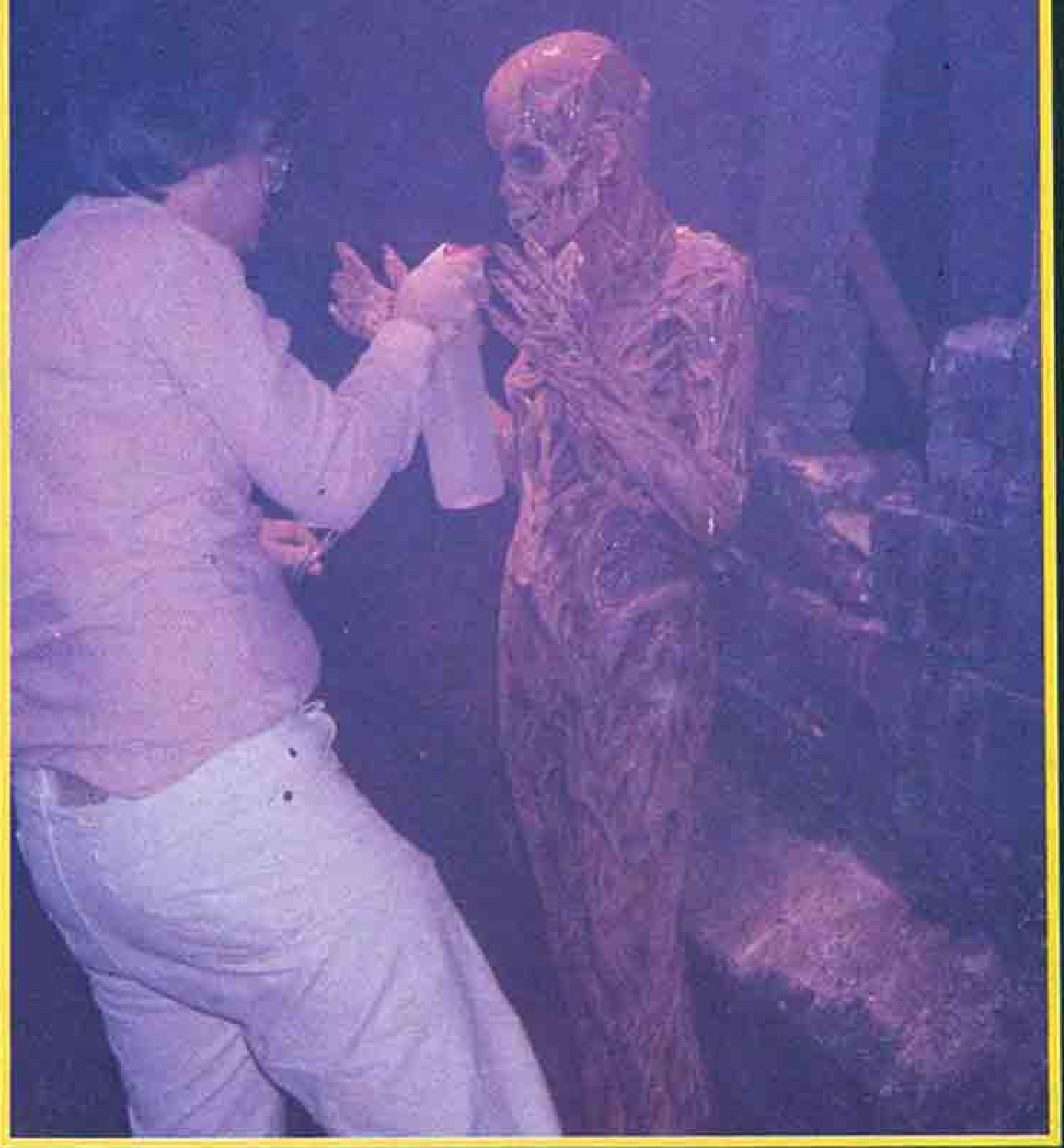
17: The back of the finished Regine corpse makeup.

18: The front of the finished Regine corpse makeup, with Dr. Greenspoon's contacts in place. The entire makeup took three hours to apply.



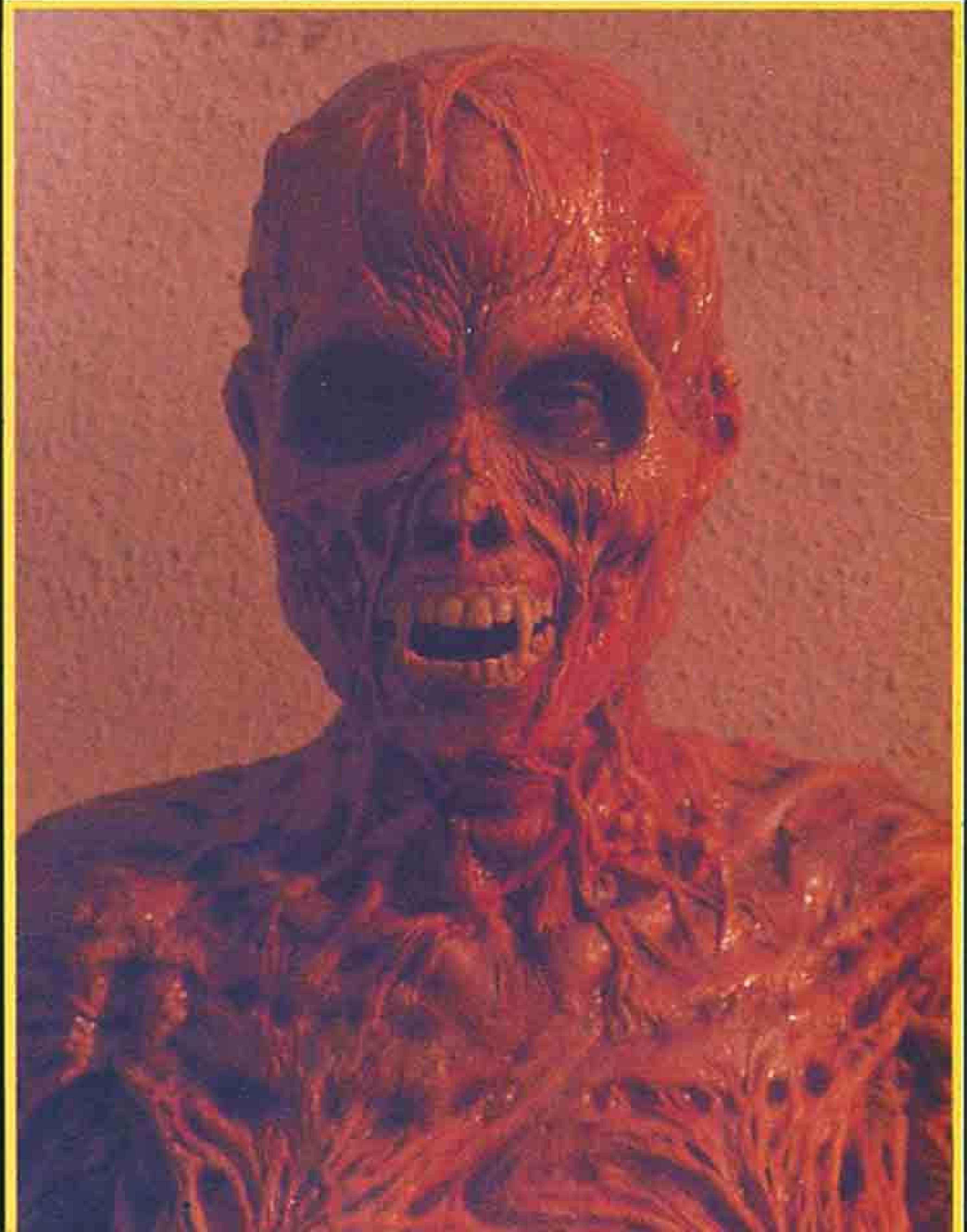


19: The Regine corpse in action. Sunlight and flames upon her body will be added in postproduction by visual FX supervisor Gene Warren at his company, Fantasy II Film Effects.



20: On the set, makeup FX supervisor Bart J. Mixon (that's me) adds a gloss to the Regine corpse with K-Y Jelly and water. I was assisted both with the application and on set by McLoughlin and Sims.

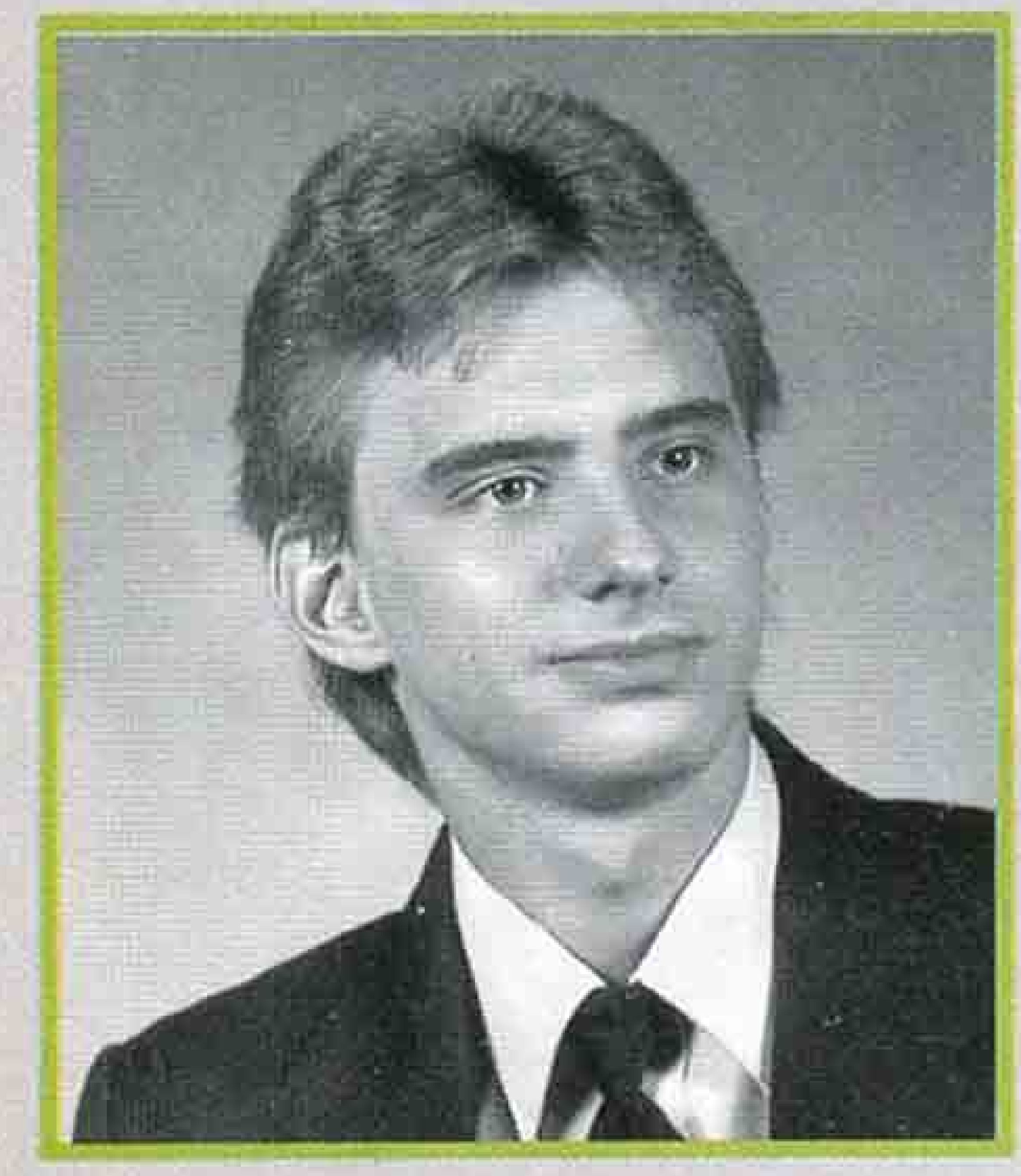
21: The finished Regine corpse makeup. Though input was given from the production on all three of the main monsters created by Make-up FX Unlimited, we had the freest hand in this creature's creation. The final paint job was designed by Aaron Sims for the head, and followed by Barney Burman and Gregor Punchatz on the body, which was then finished by Sims.



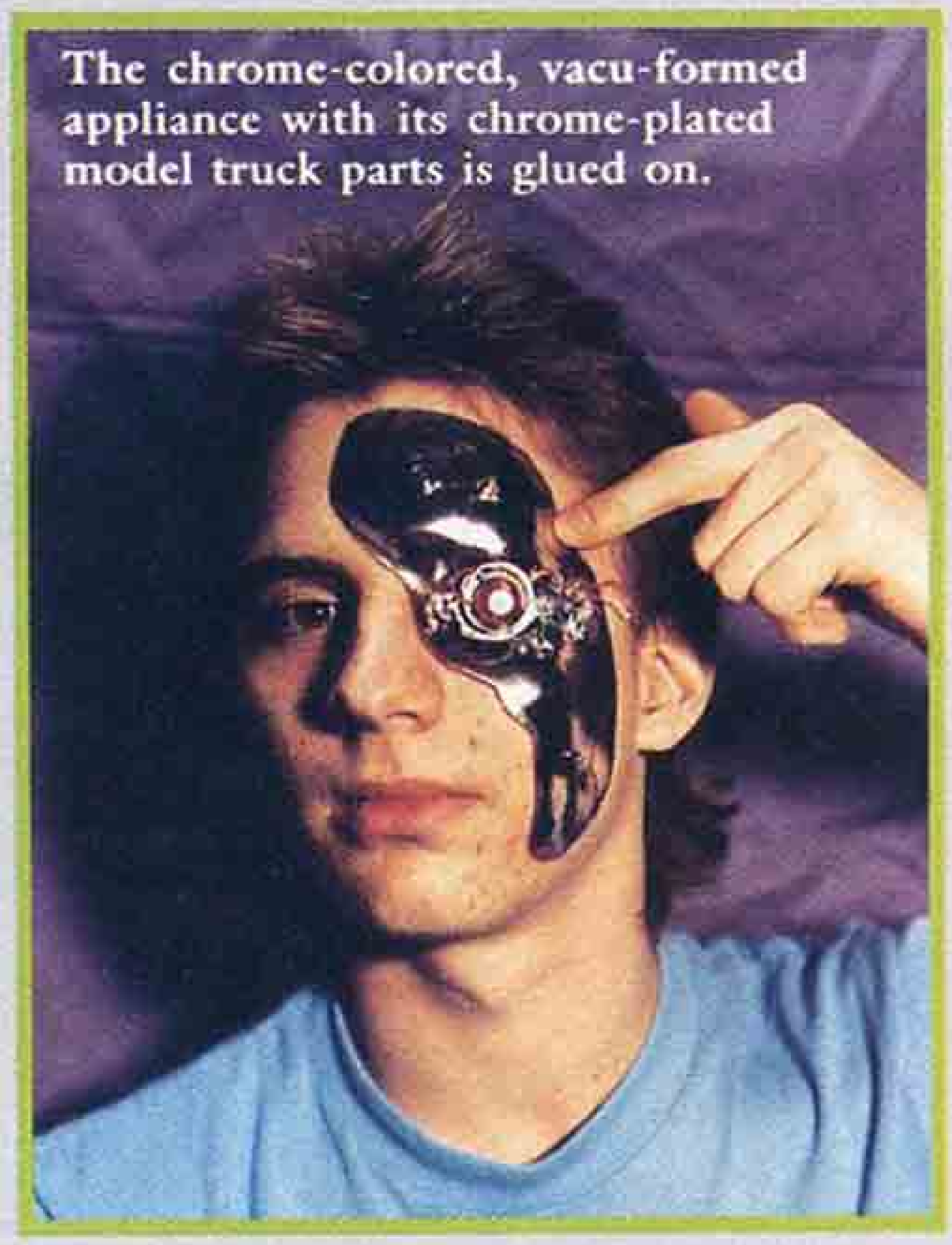
LAYMAN'S GUIDE TO PROSTHETIC APPLICATION

By DAVID P. BARTON

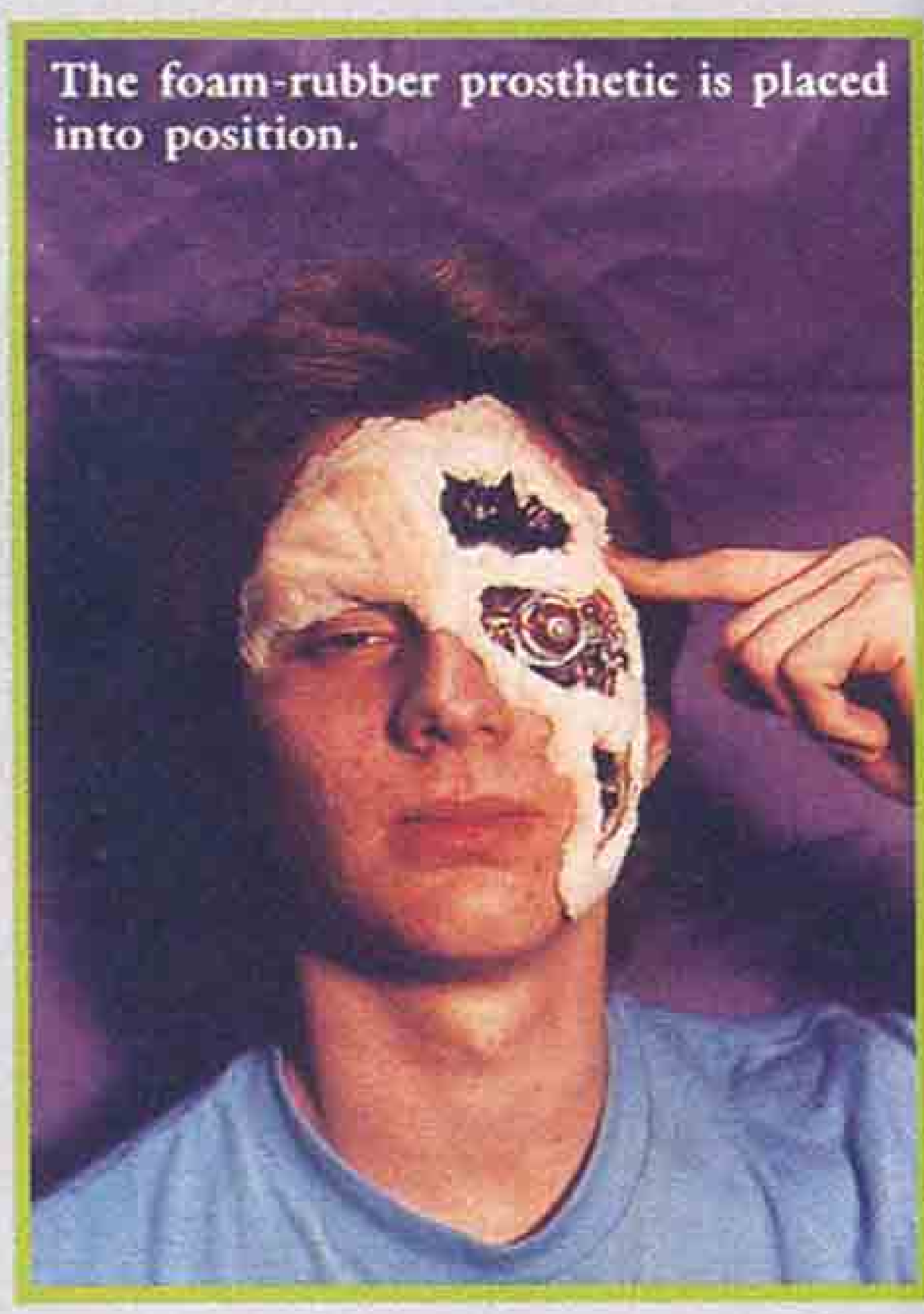
Give your friends the perfect gift for Halloween. Follow these step-by-step instructions and turn them into ghouls!



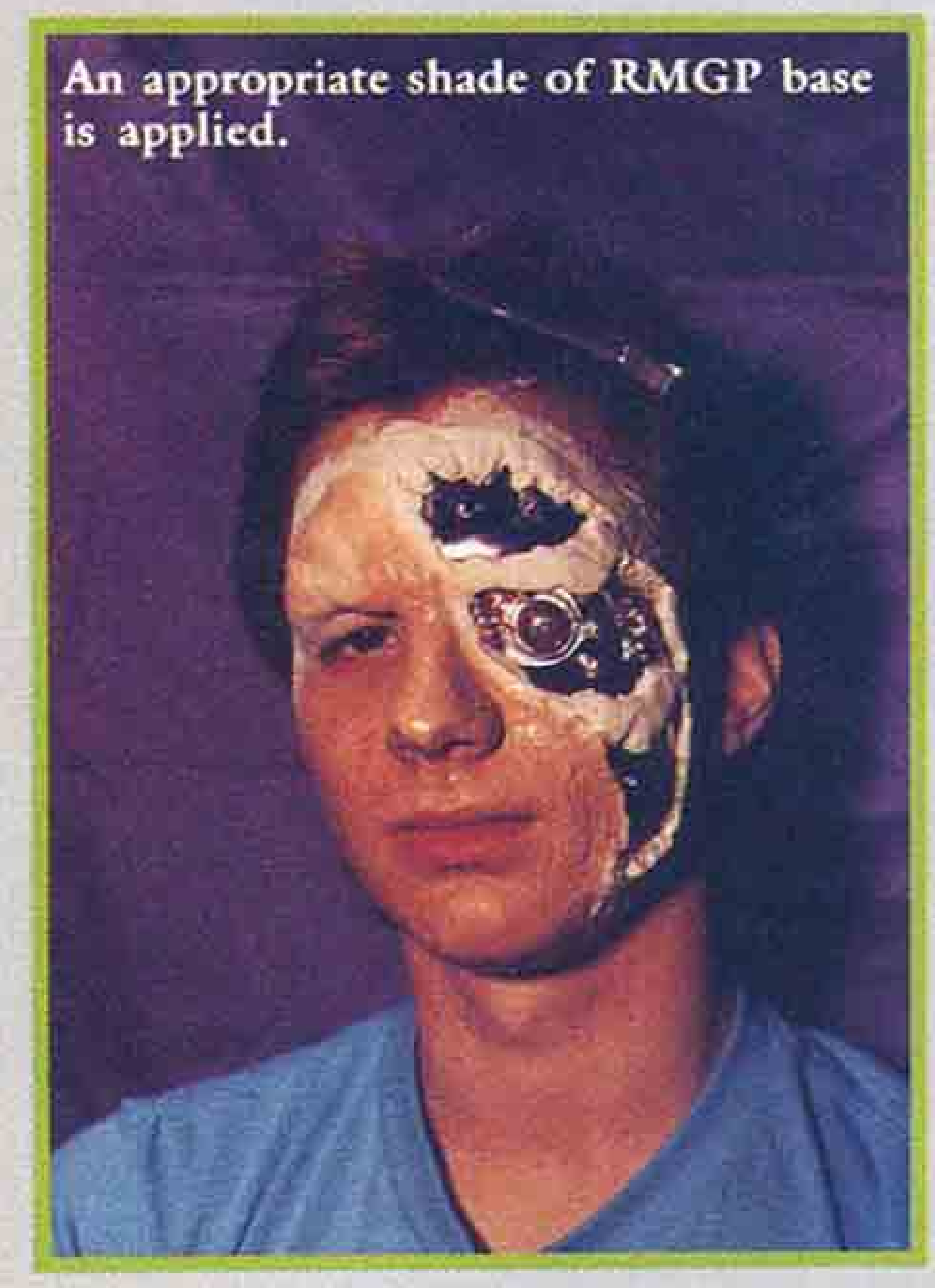
David "Mudfoot" Lange, mild mannered graduate of a great American school system.



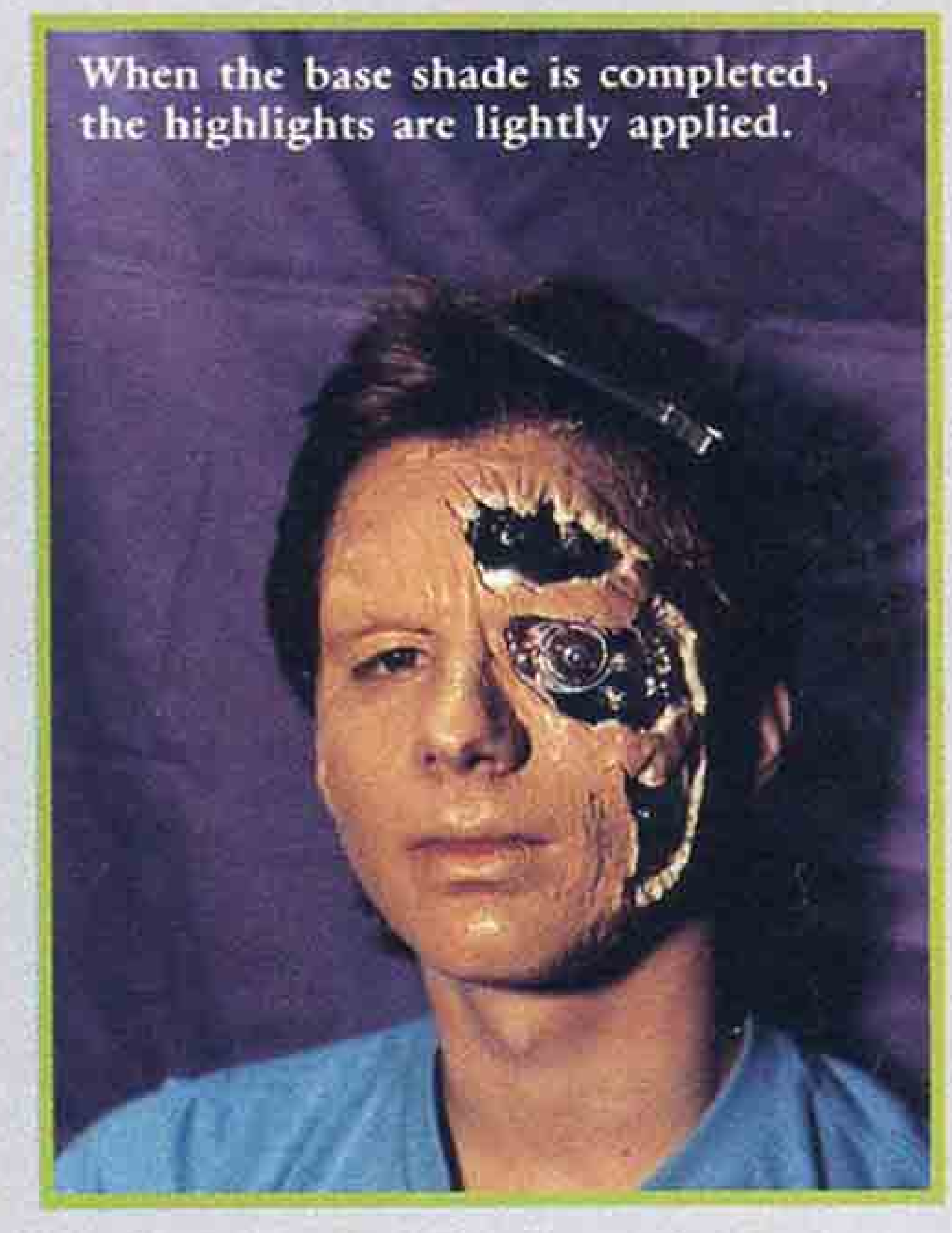
The chrome-colored, vacu-formed appliance with its chrome-plated model truck parts is glued on.



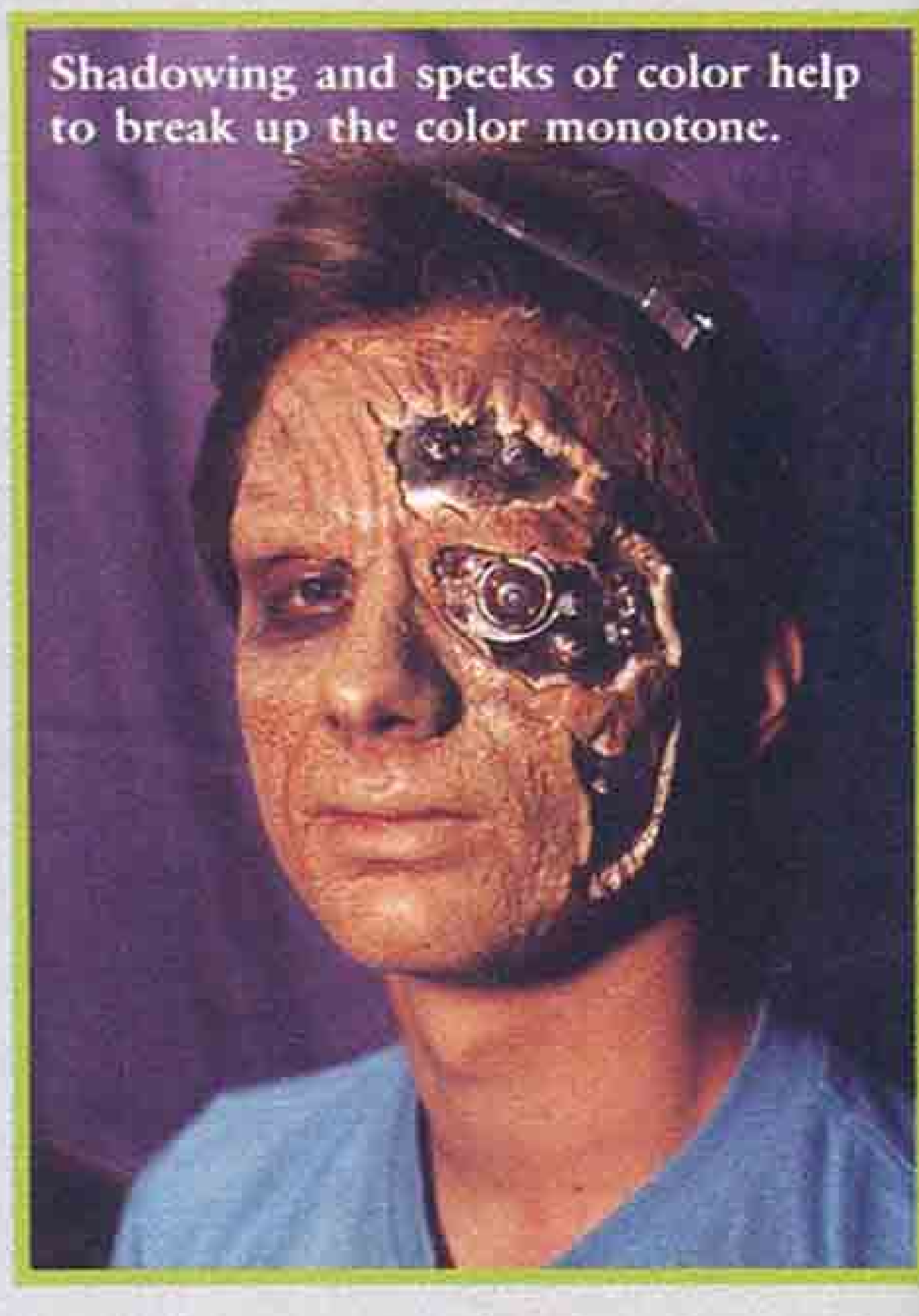
The foam-rubber prosthetic is placed into position.



An appropriate shade of RMGP base is applied.



When the base shade is completed, the highlights are lightly applied.



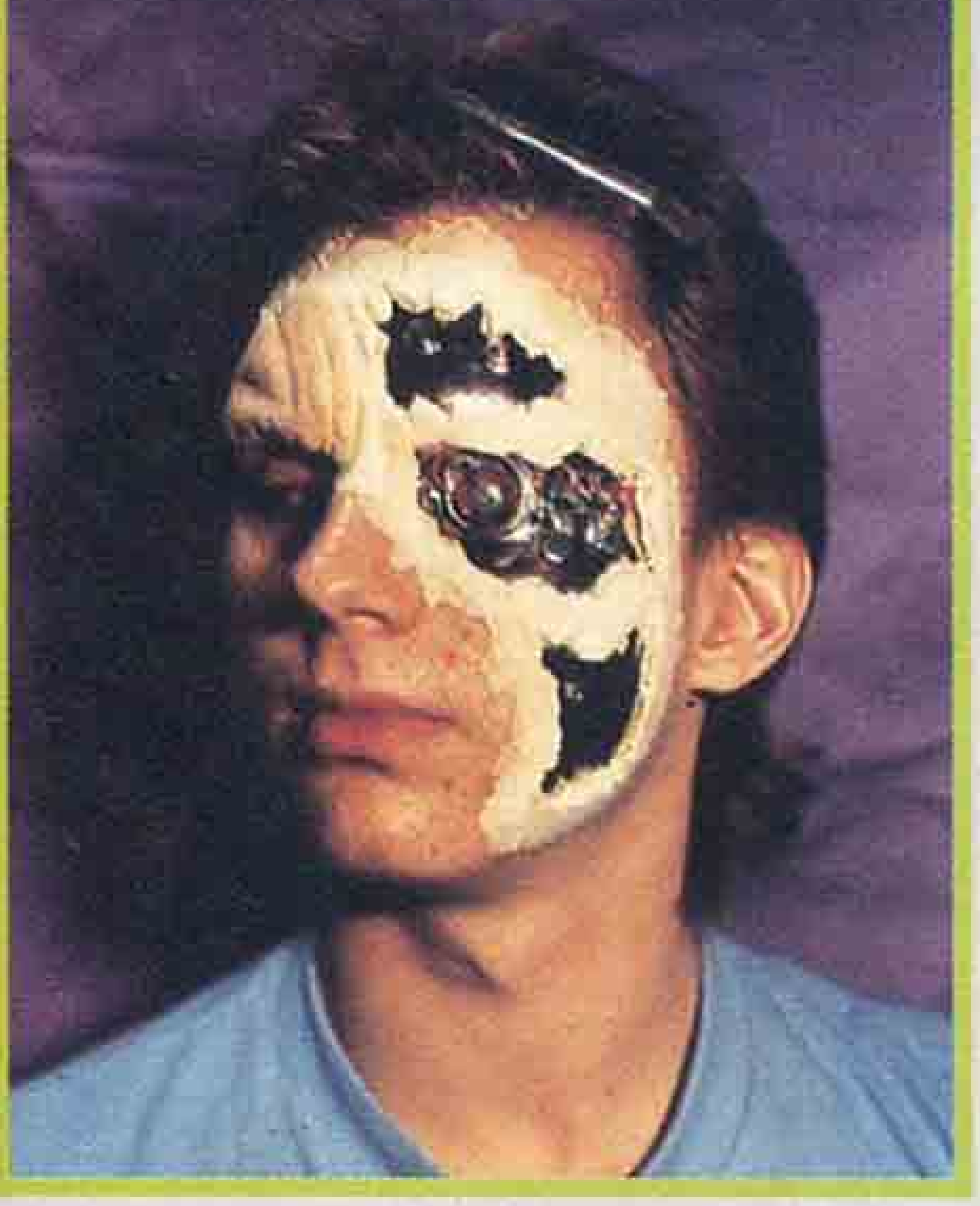
Shadowing and specks of color help to break up the color monotone.

I was inspired to write this "How-to" article when I remembered all the frustrating times I had as a kid trying to get good results with limited information. I learned the hard way—I was self-taught. When I first started (around age 11; I am 23 now), I tried to adhere appliances with spirit gum. I was using gelatin appliances I made with a Dick Smith Monster Makeup Kit a friend and I shared. Spirit gum may work for some, but I found it took too long to get sticky enough to stay on my face. Besides, it was messy and didn't smell the best. Later on, I tried to apply latex appliances and finally foam appliances with the part "A" of R&D's 318-C foam latex. This part "A" is the latex base, and it could be dried quickly with a hair dryer, forming a contact cement of sorts. Not only did this dry quickly, it also fell off quickly whenever the model started to sweat or move his face too much. Incidentally, I still use R&D brand foam latex. It is cheap and easy to work with. Everything immediately changed when I discovered two new adhesives.

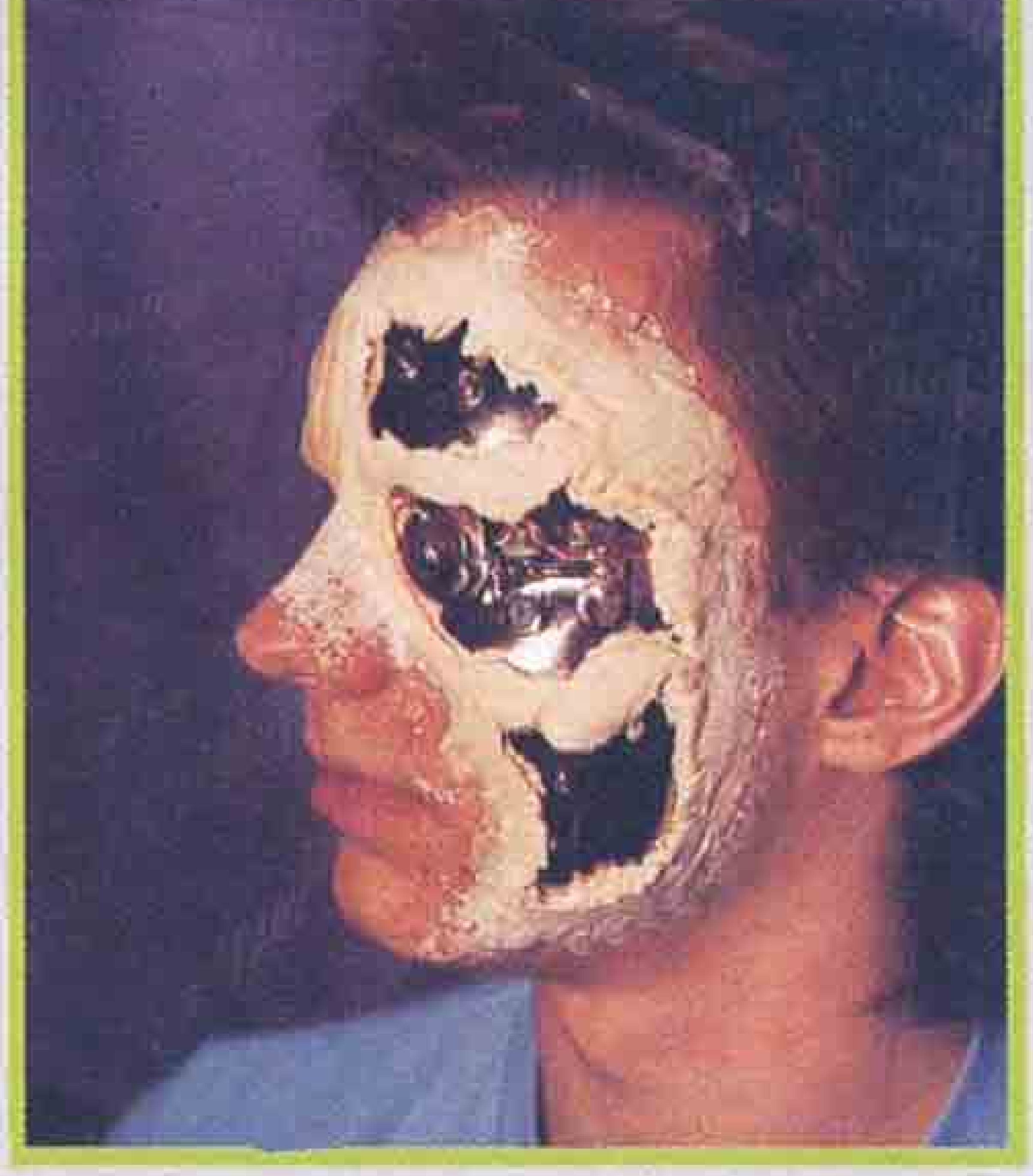
Dow-Corning 355 Medical Adhesive is a clear adhesive made from dimethylpolysiloxane in a trichlorotrifluoroethane medium. The intended use is to attach colostomy and iliostomy bags to a patient's skin, to attach electrodes, and to glue on maxillo-facial prosthetics. If it glues on facial prosthetics, you know it's good, because doctors don't want their patients' fake noses falling off in public. This product is available at several makeup suppliers (see page 78). Information can be obtained from Dow-Corning in Midland, MI (800-432-3220). We will use Dow-Corning 355 Medical Adhesive (355) as our glue to adhere the appliance strongly in place. This adhesive is solvent based and thinned with trichlorotrifluoroethane. Product 355 is very strong in its full strength, so dilute it 50-50 with trichlorotrifluoroethane. Suppliers of 355 occasionally thin it themselves to make it go further, so ask the retailer how to avoid overdilution.

Pros-Aide adhesive is a milky-white maxillo-facial adhesive manufactured by ADM Tronics located in Northvale, NJ. Pros-Aide (PA) is water-soluble in its liquid state, but once dry is very sticky and tenacious. PA is hard to remove; if you do use it, you should

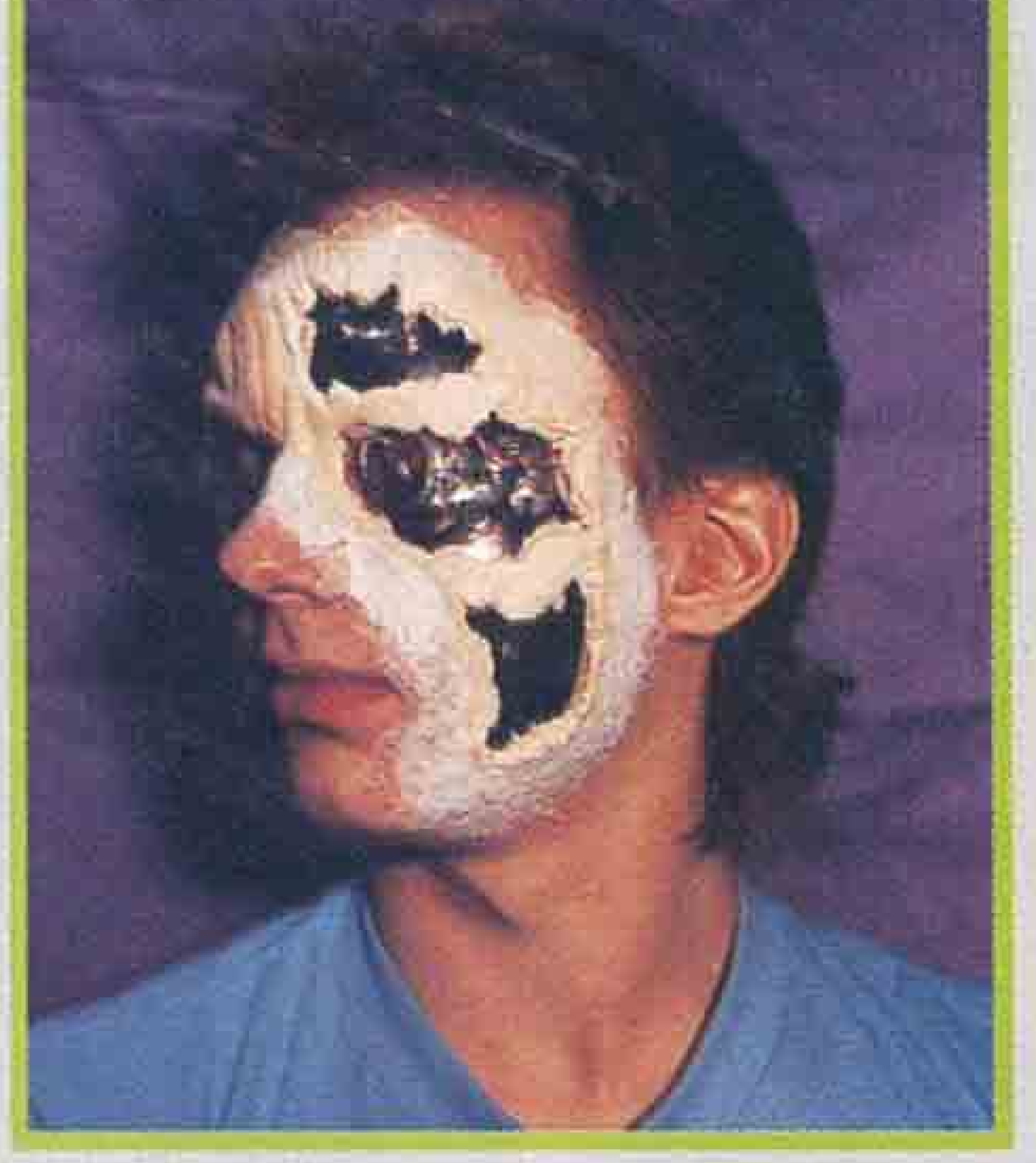
Dow 355 adhesive is used to attach the foam-rubber prosthesis.



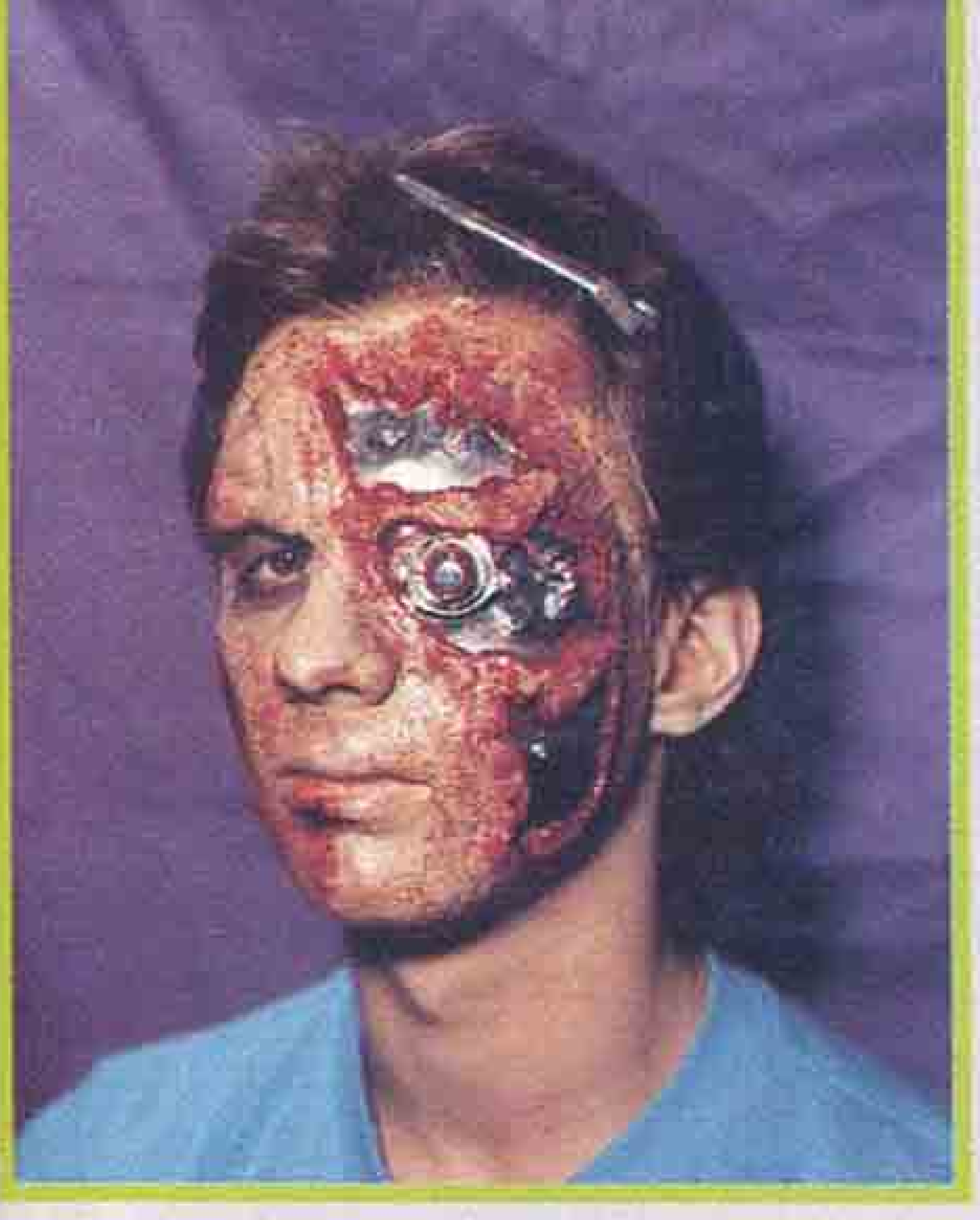
PA is used to blend edges and seal the appliance.



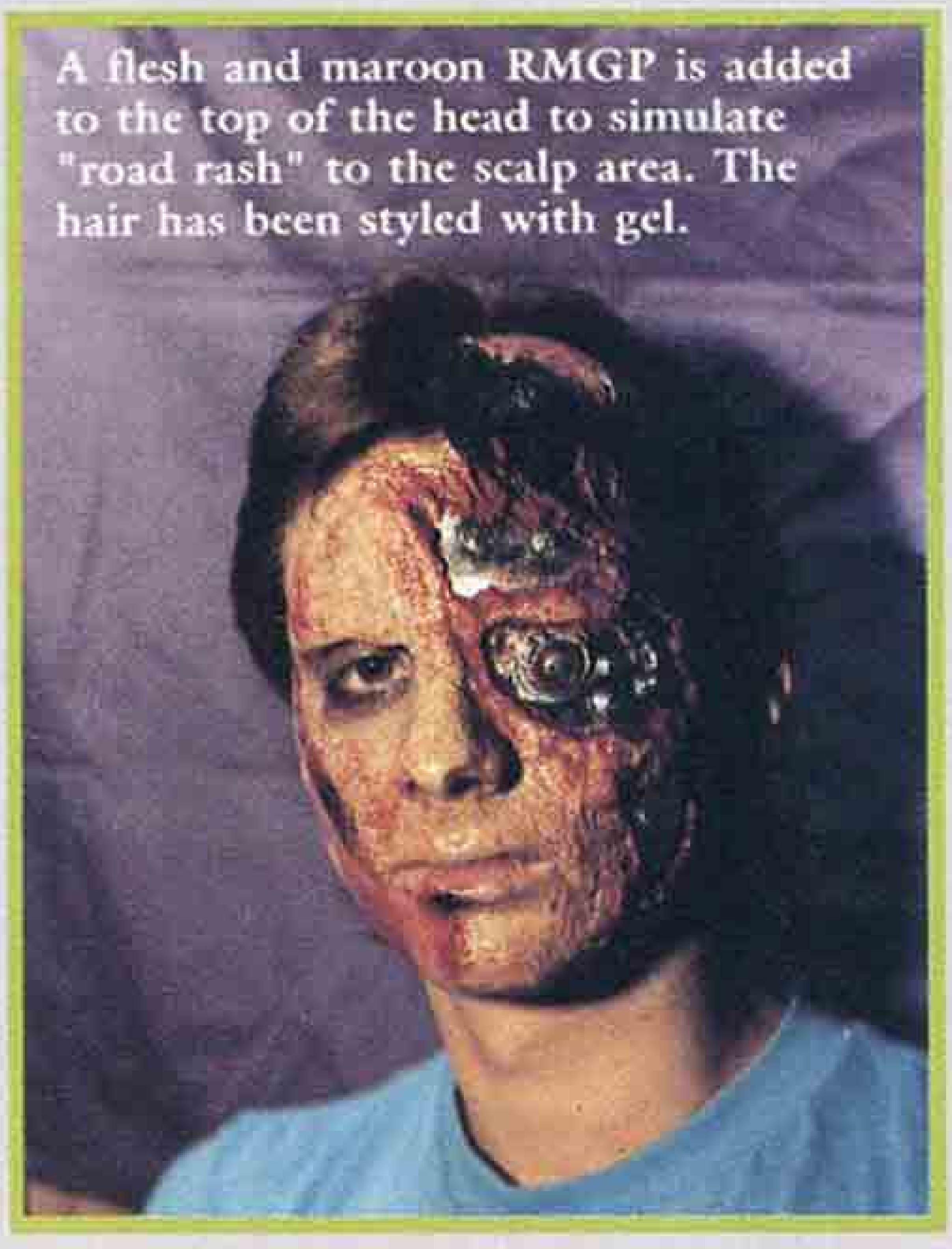
Cabo-Bondo, a mixture of Cab-O-Sil and Pros-Aide, is used to create a ridge of filler.



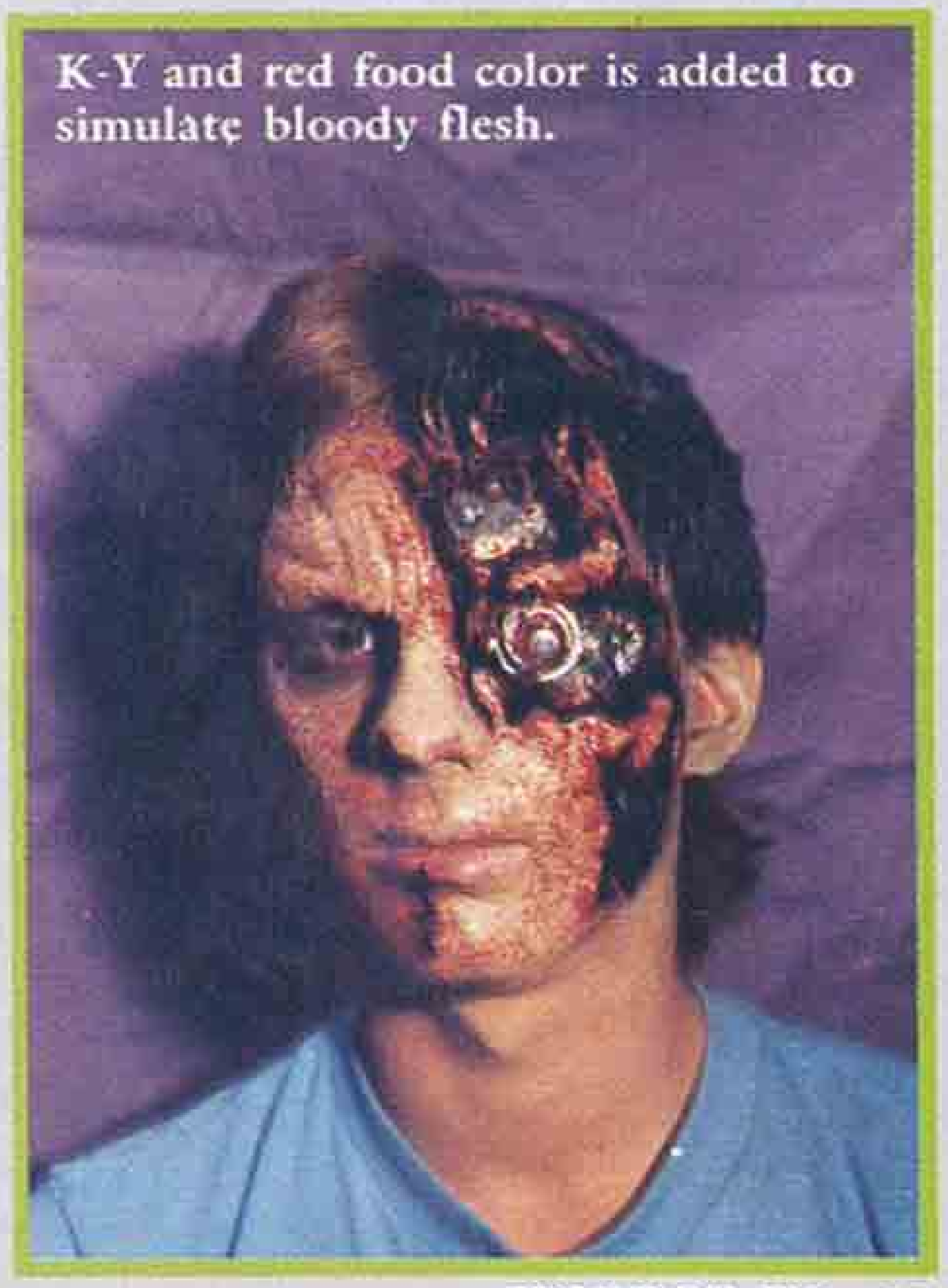
Maroon is added to the wound and a reddish tint to the surrounding skin.



A flesh and maroon RMGP is added to the top of the head to simulate "road rash" to the scalp area. The hair has been styled with gel.



K-Y and red food color is added to simulate bloody flesh.



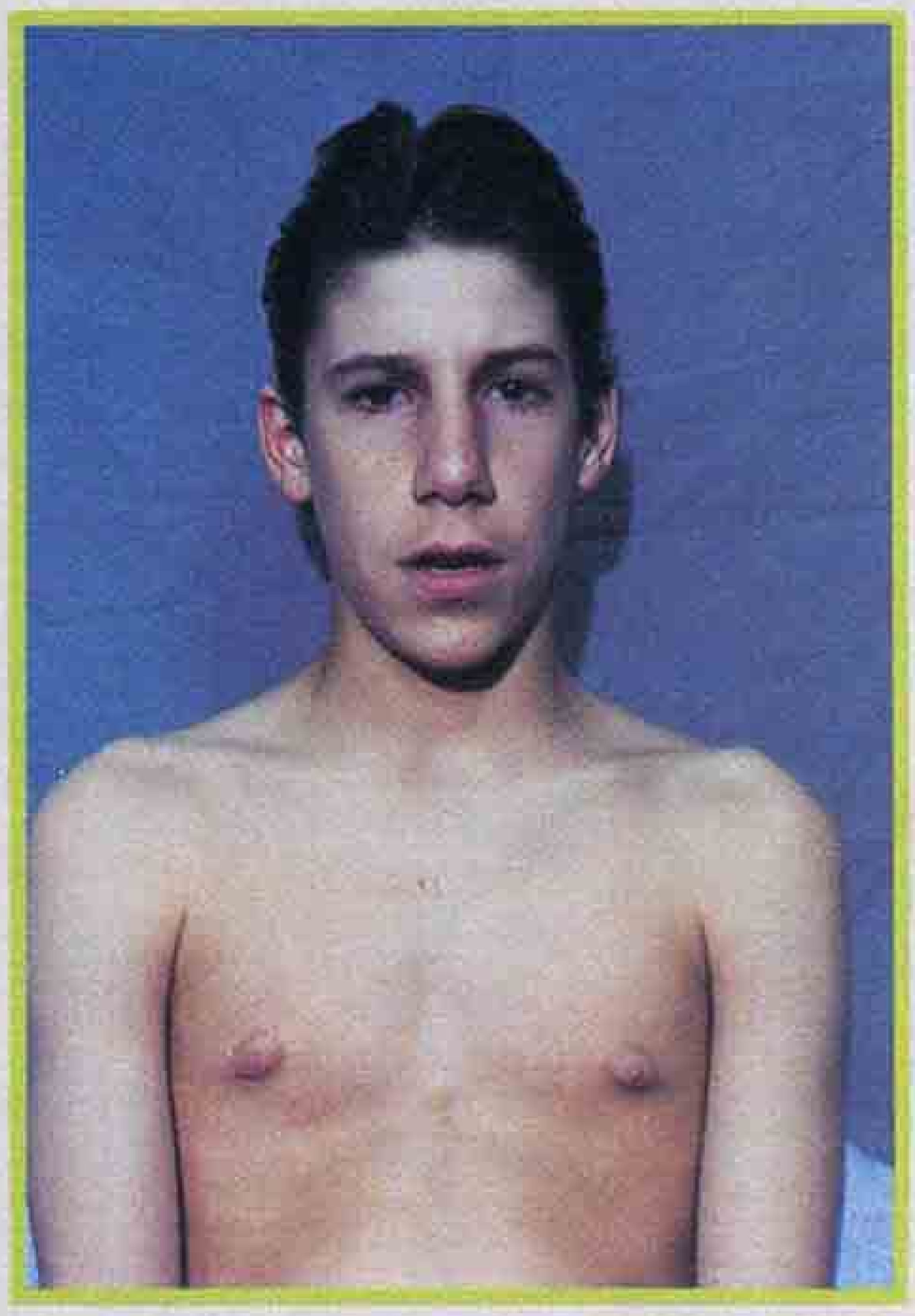
apply a light coat of Barrier Cream to protect the skin and ease removal. PA is removed with RCMA Adhesive Remover. In an emergency, acetone could be used, but acetone is an irritant, so it is strongly *not* advised. If it is used, follow directions on can to wash skin afterwards.

SUBJECT PREP

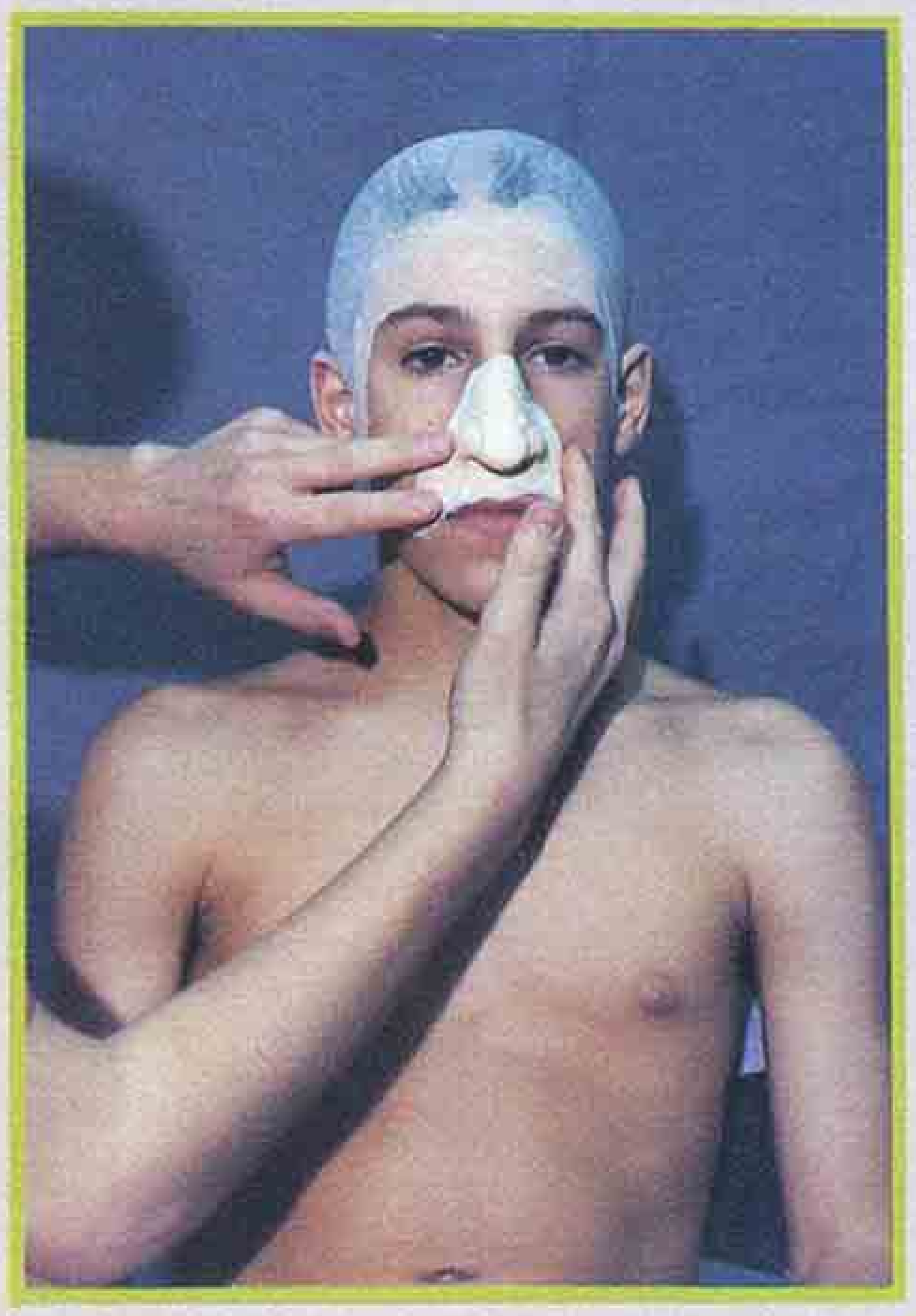
To prep your victim (I mean model), have him or her wash their face with a little shampoo to remove excess oil, which may prevent your adhesive from sticking as well as it should. If you want, you can swab the model's face with a cottonball and alcohol. This will definitely remove any excess traces of oil from the model's face. This makes the model's face perfect for good application, but if the skin gets too dry, your model will try to relieve their itch (caused by the dry skin) by scratching through the appliance. Make sure the model's skin is towel dried. At this point, be sure to ask your model if they need to use the restroom, get a drink or a quick smoke. They may be in the makeup chair for hours, so this is an important time-saving courtesy.

Use hair clips to pull the model's hair up and out of the way of any point where it might come into contact with glue or the appliance. Apply a bib to protect the model's

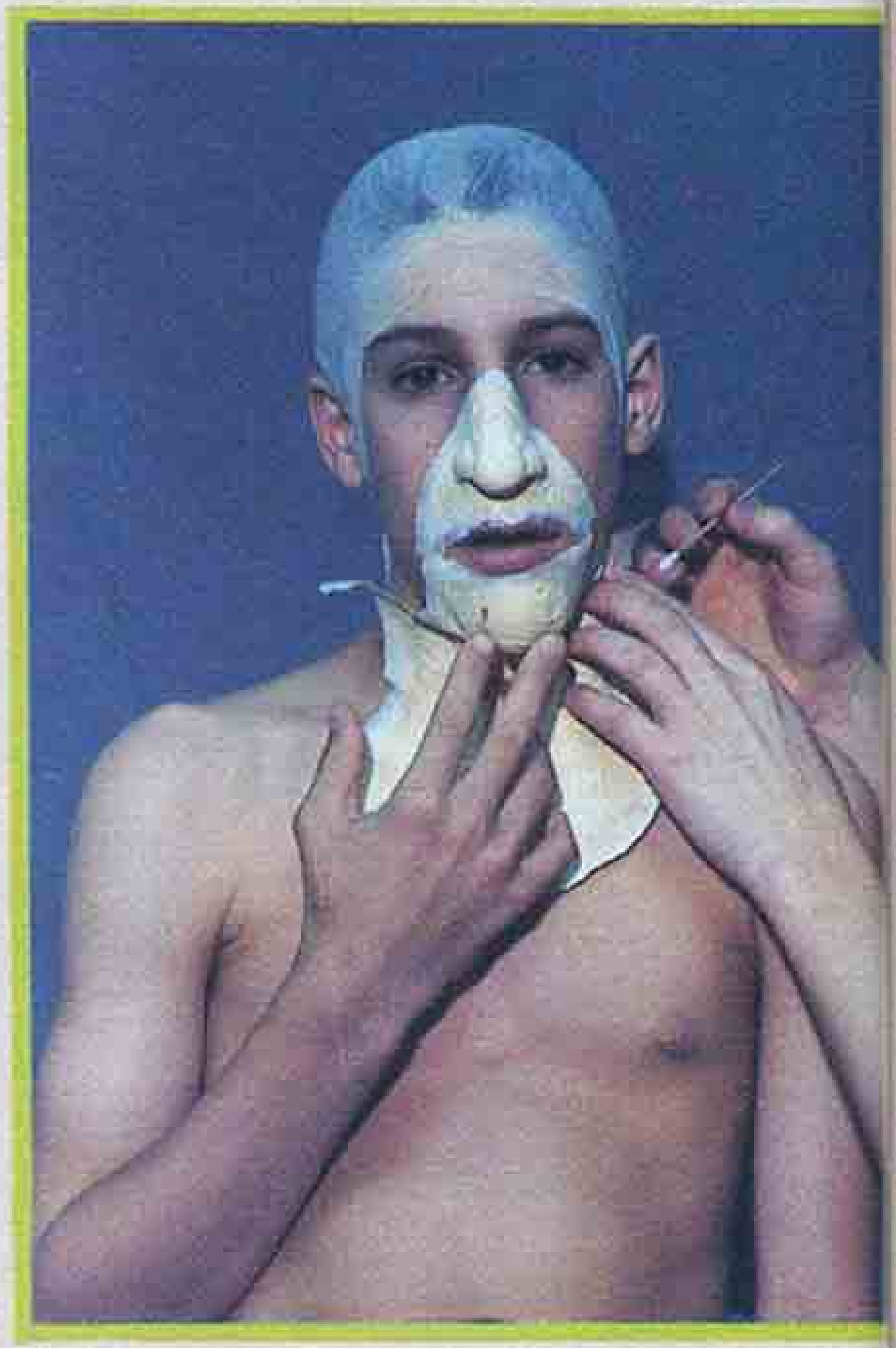
Jerry Rogers (14) as he normally appears. Time: 12:30 p.m.

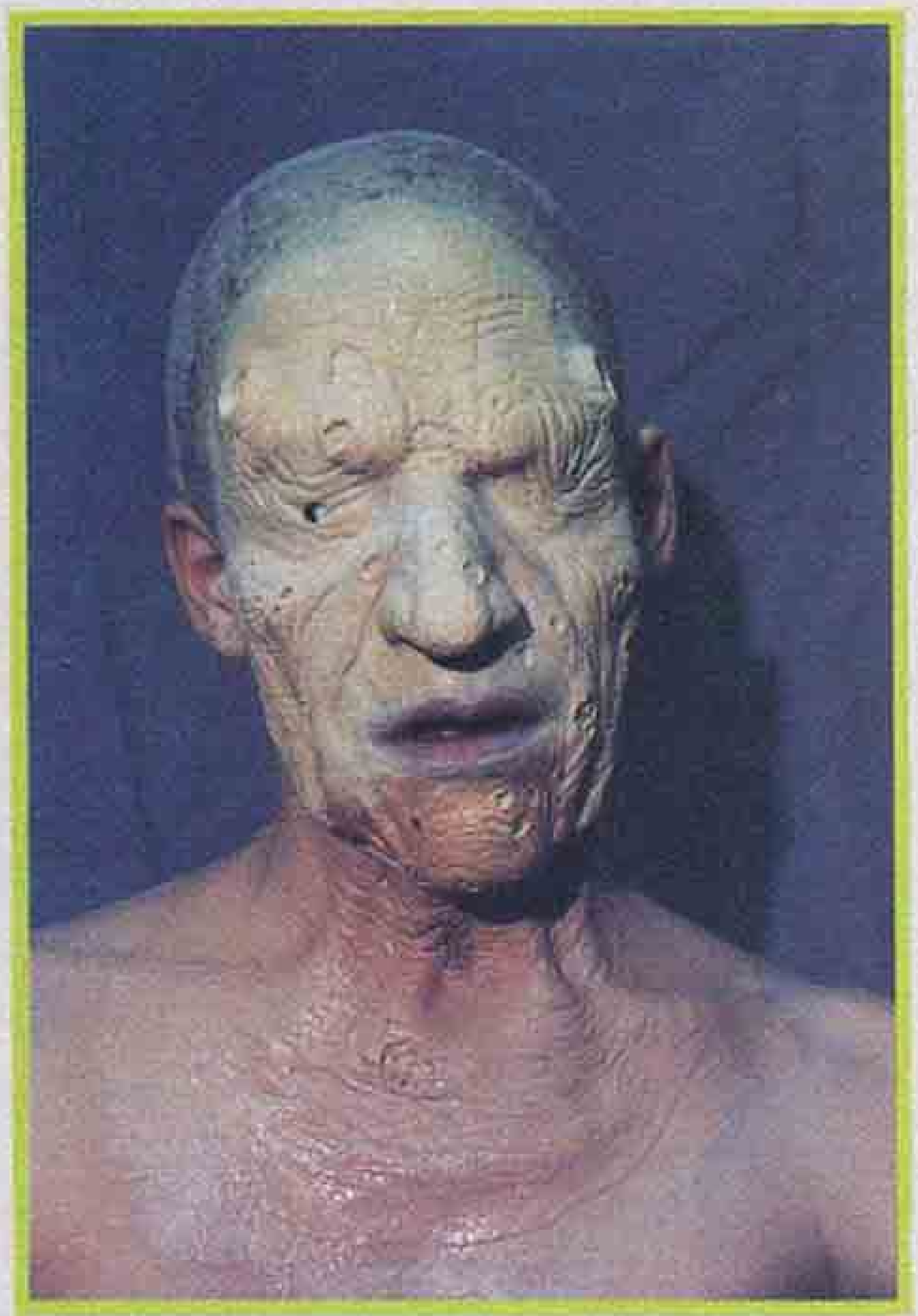


After the baldcap has adhered, the prosthetic nose and upper lip are glued into place with DOW 355.

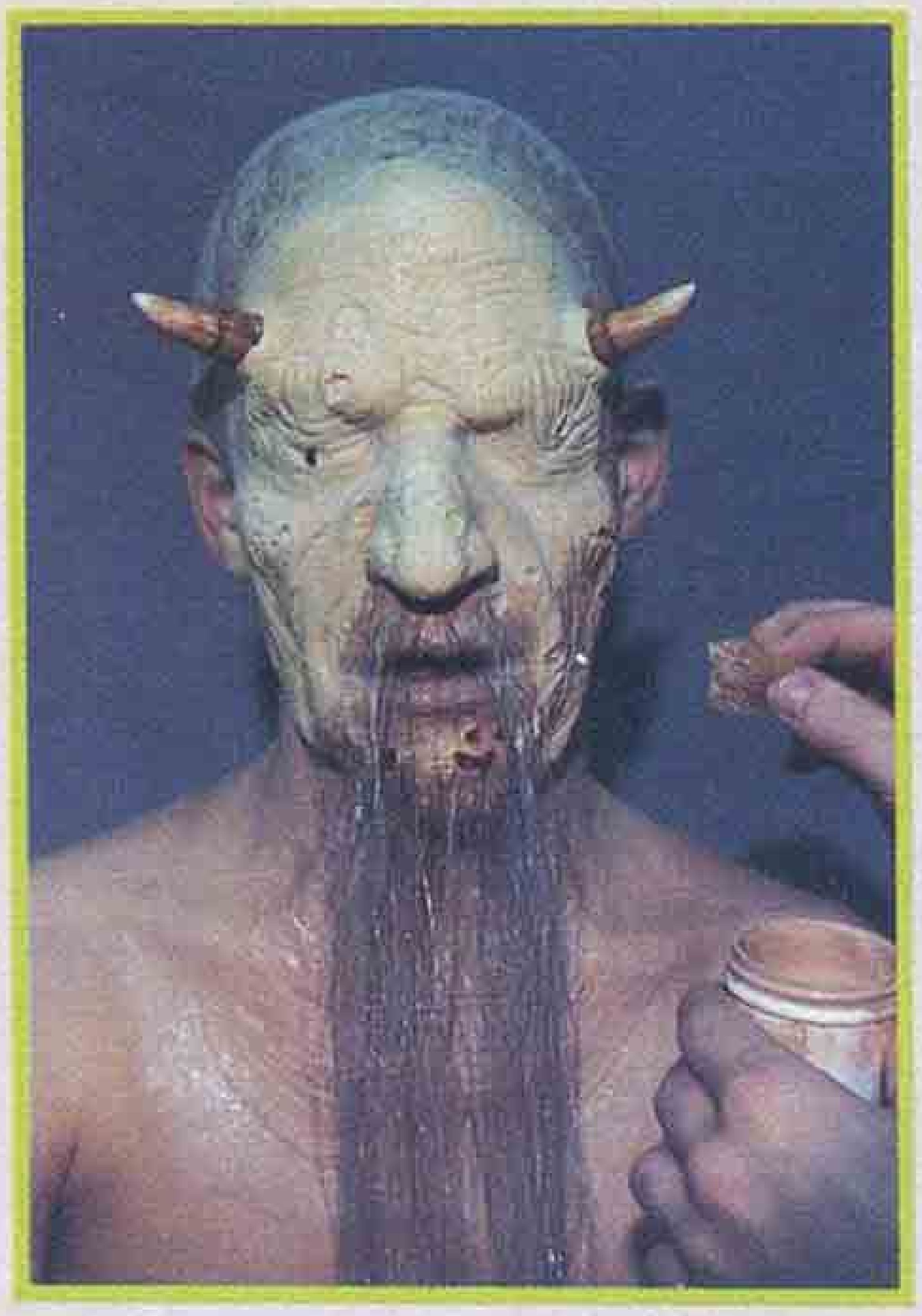


Neck and chin pieces are positioned and adhered to the model.

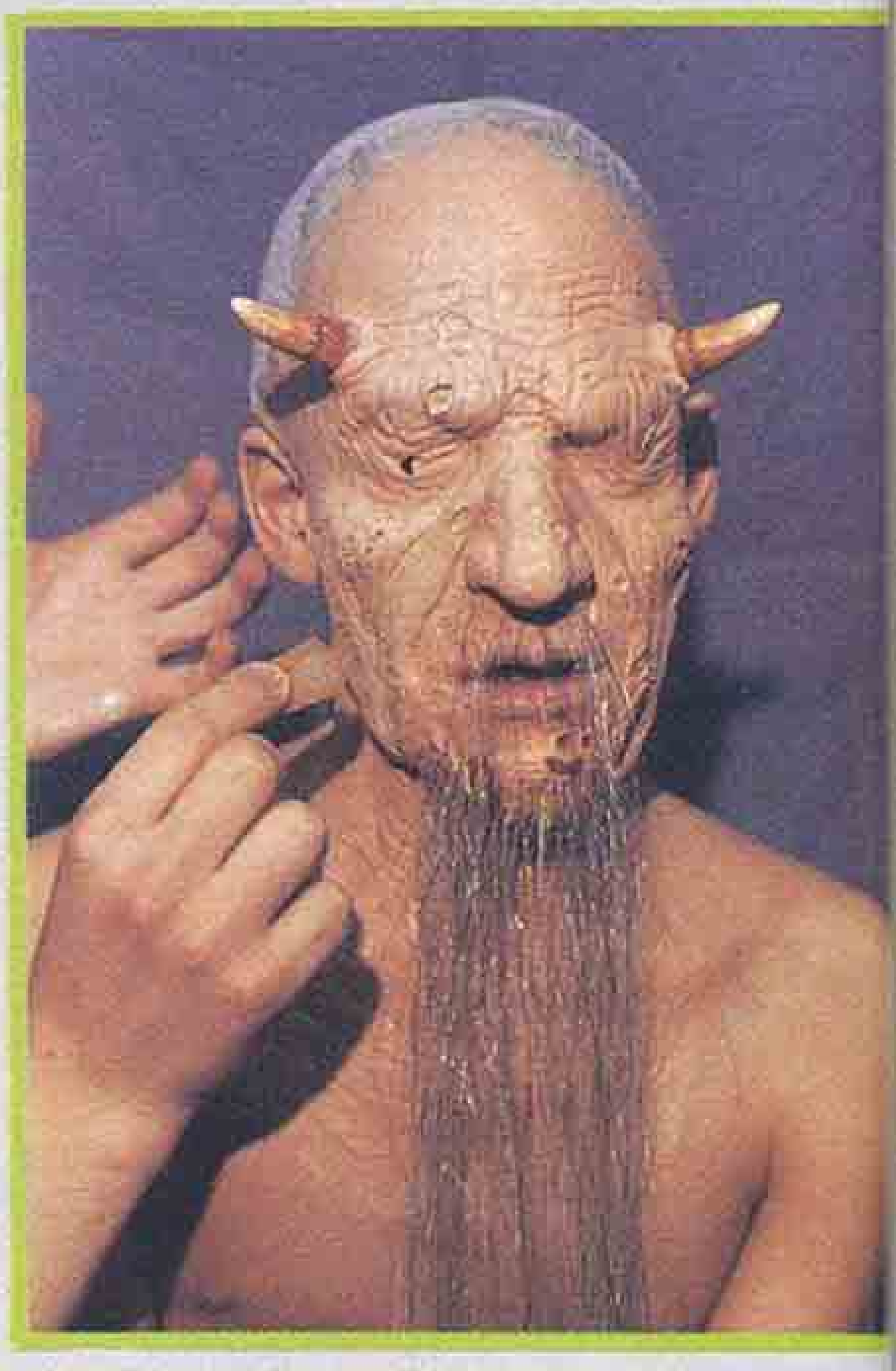




The appliances are covered with RMGP base.



Acrylic horns and a hand-knotted beard and mustache are added.



All exposed areas are covered with RMGP base.

Photos: Rick Laney/Copyright 1987 D. Barton

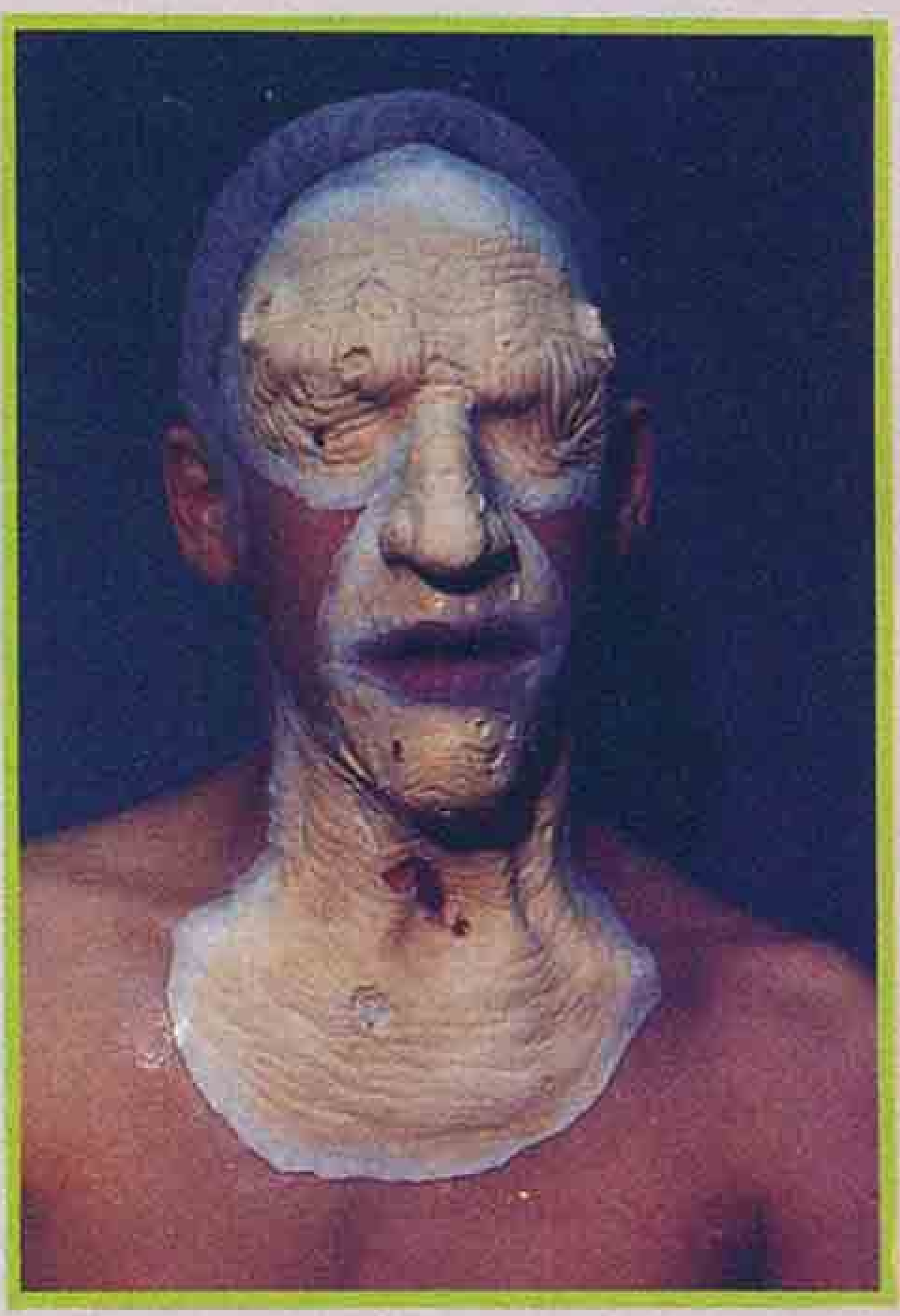
clothing. Have your model sit in a comfortable position. Your choice of location for applying the makeup is very important. Pick a place that has a pleasing temperature. If it is too hot, your model may sweat off the appliance, or the sweat will create a moisture barrier, preventing good adhesion. If your location is too cold, your model will be fidgeting—potentially setting you up for a dreaded misapplication.

LET THERE BE GLUE

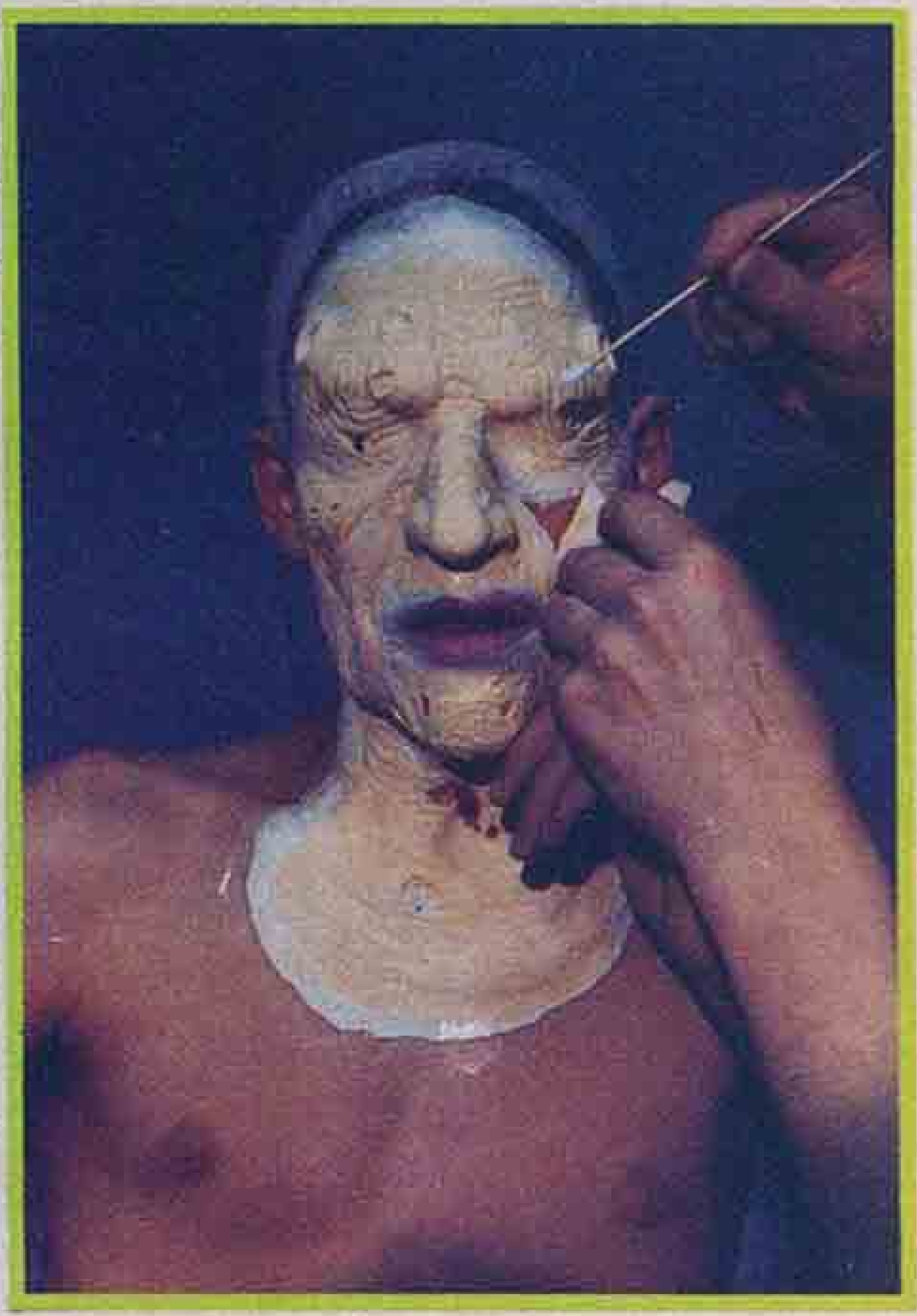
At this point, you should take your appliances and test fit them one at a time to check the positioning of each one. In the case of overlapping appliances, make sure to see how they fit together. Lay your appliances down in the sequence in which you are applying them. Pour about half a shotglass of 355, after the 355 has been exposed to the air for a long time. (The 355 will form a skin.) Have your assistant or model hold it, preferably close to where you are working. Your model should assume a relaxed expression.

Position the appliance using other facial features as landmarks. Positioning is important because, for example, if you are putting a torn-out eye on someone, and you position it too low, it will appear that Quasimodo has had his orb plucked out.

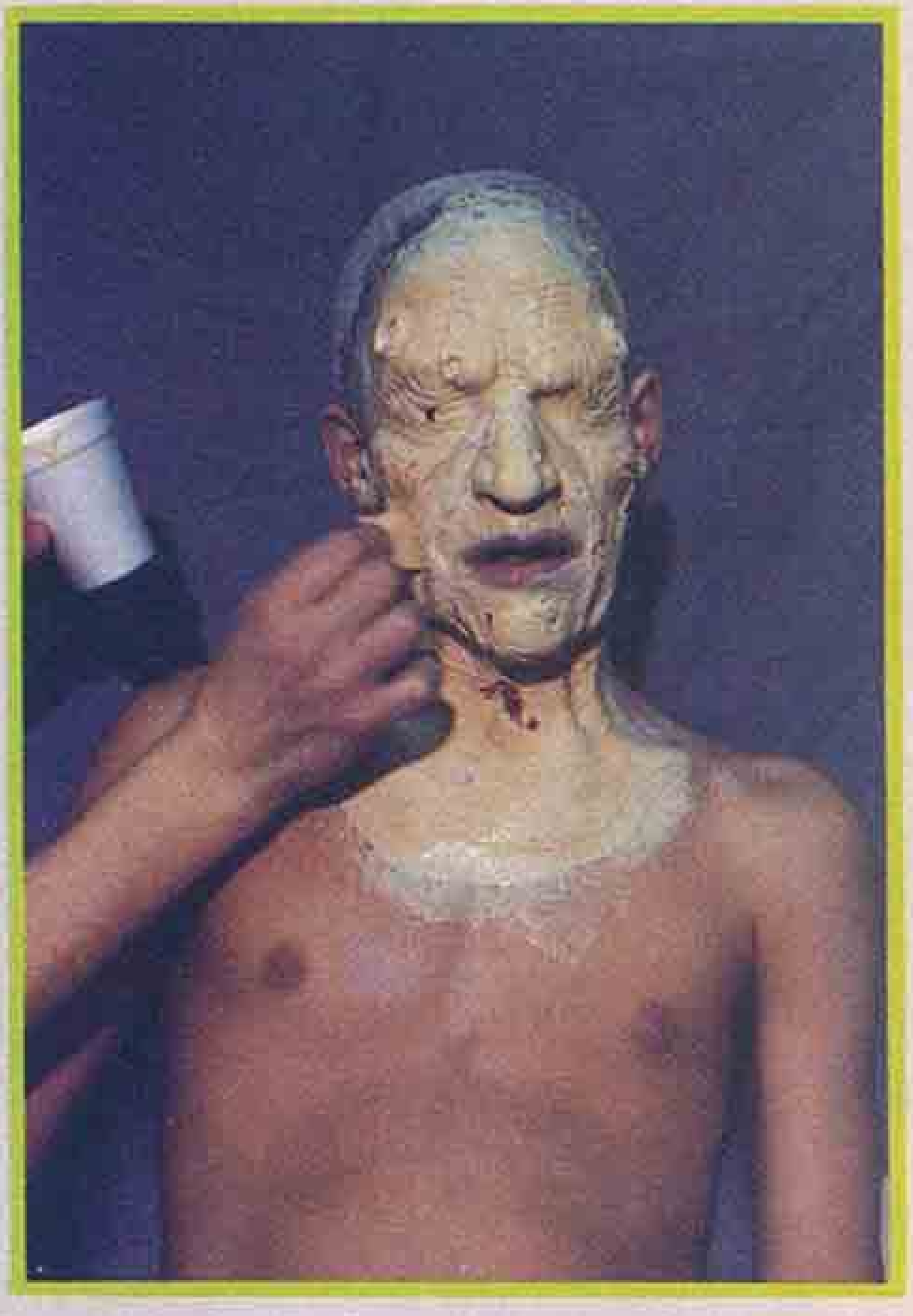
Making sure the appliance is



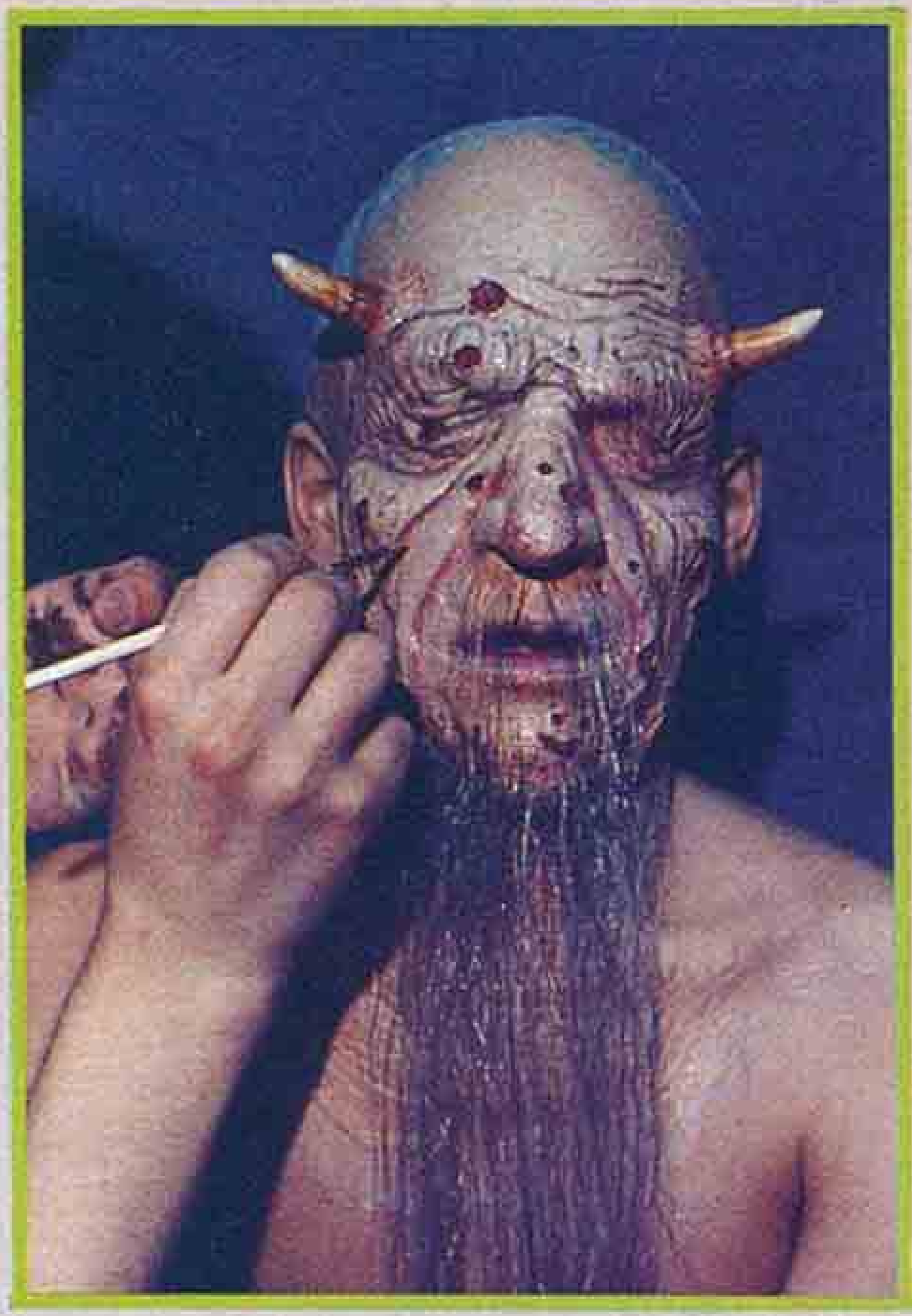
Forehead prosthetic is applied.



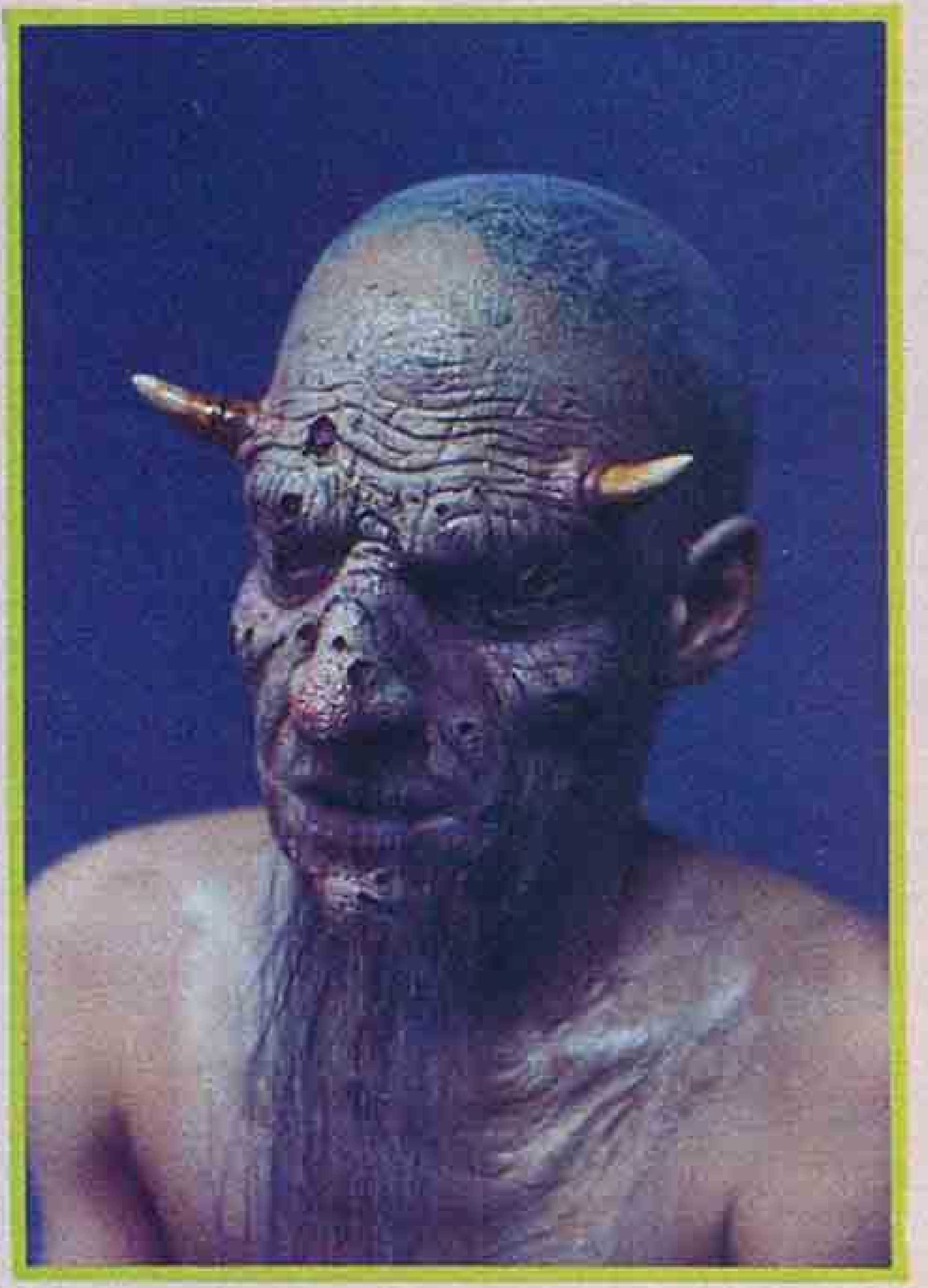
Cheek and nasolabial folds are secured.



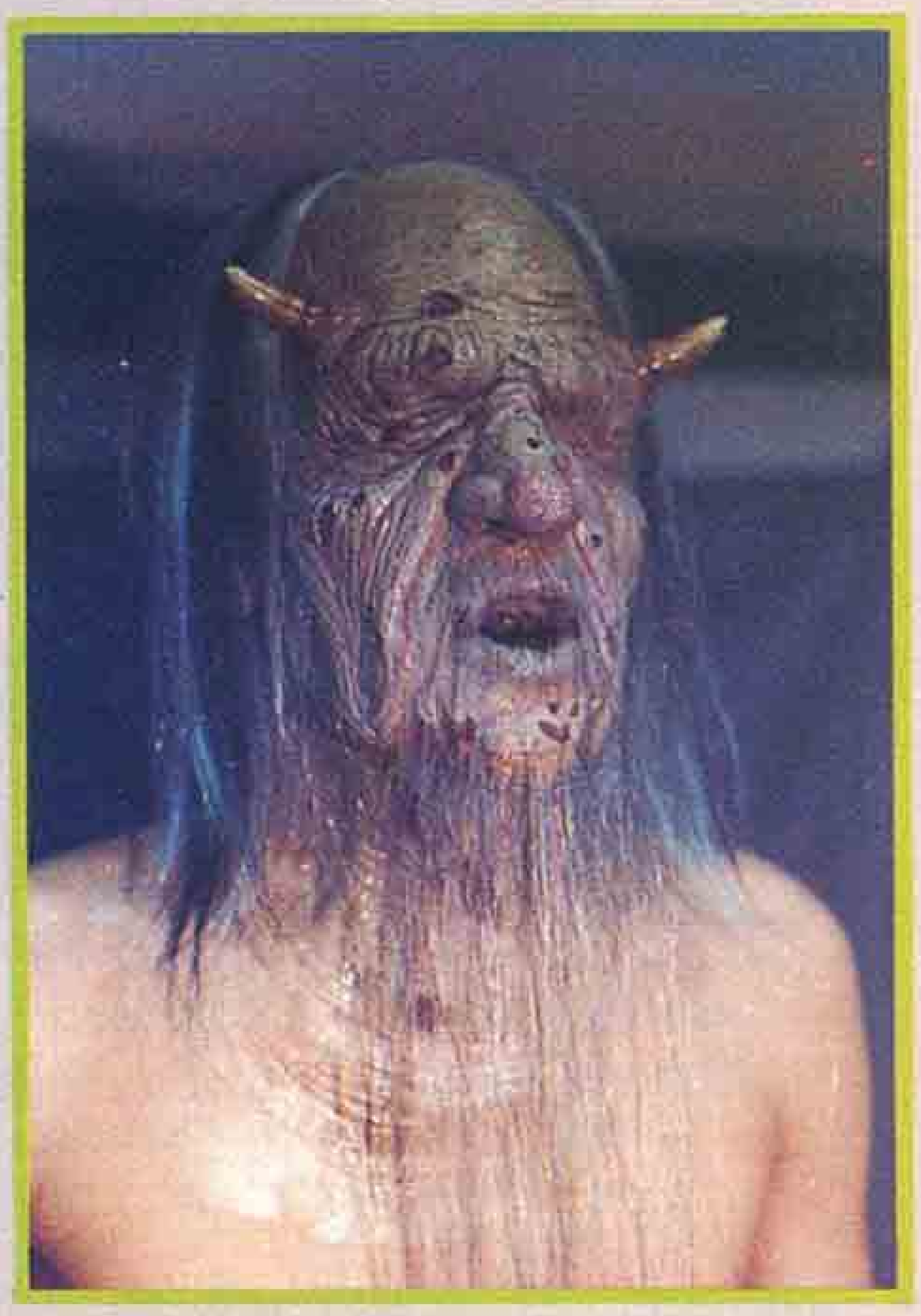
The appliances are blended and sealed with PA.



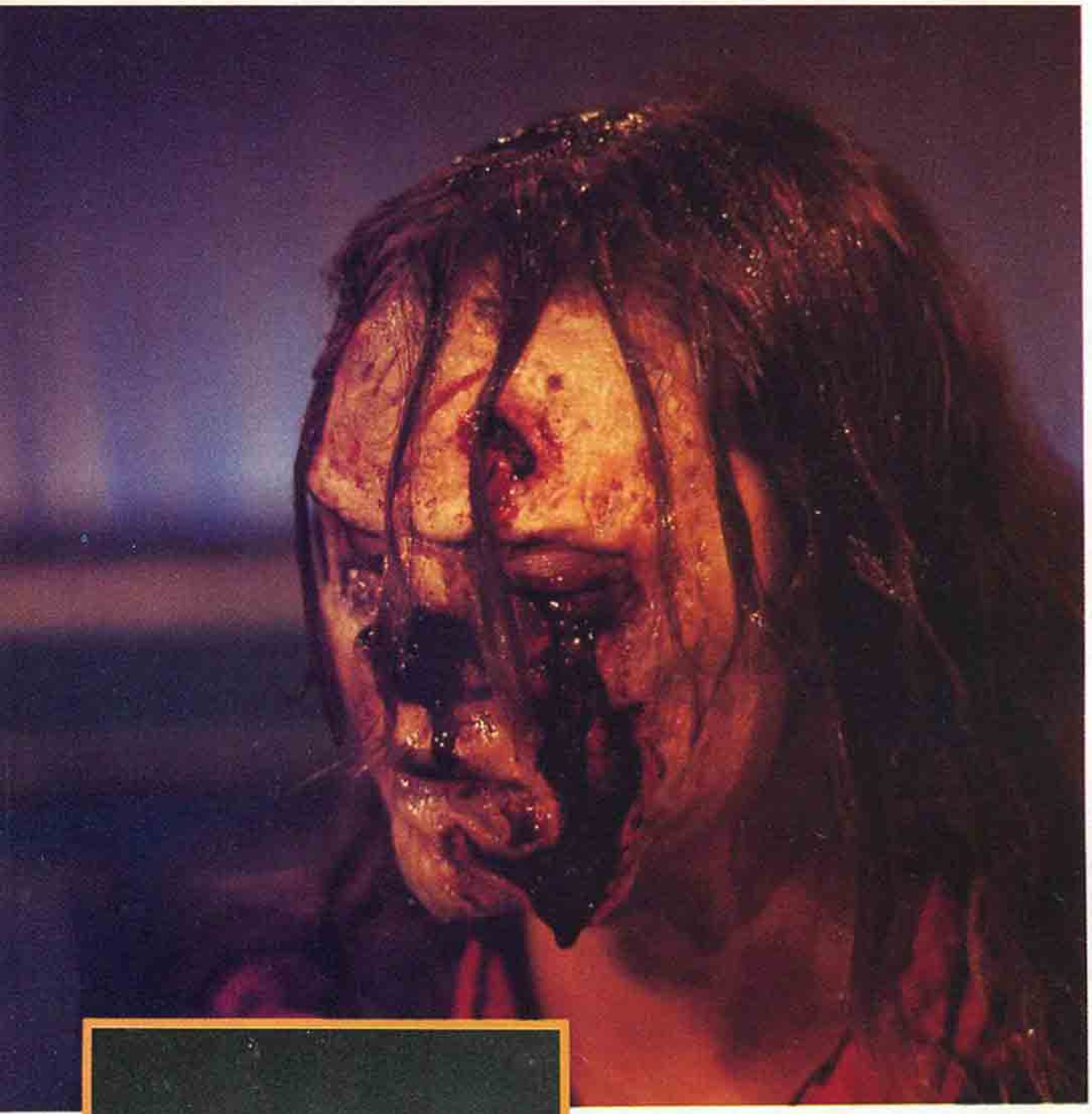
Highlights and shadows are applied. Sores are colored with Kryolan's RMGP #081 maroon.

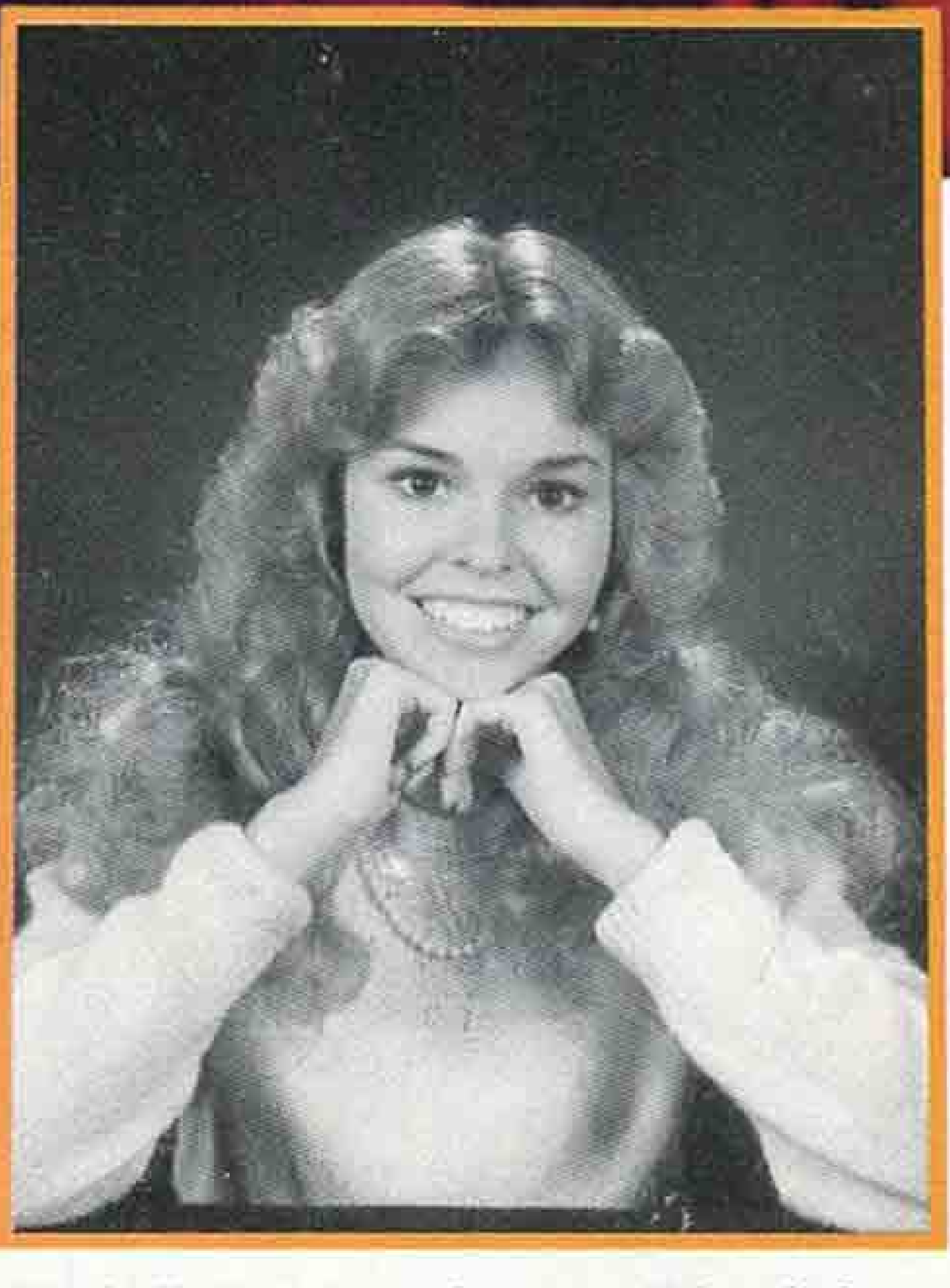


Facial coloring is completed.



A wig is added and the teeth are colored. Finish time: 4:30 p.m.





Michelle Barton takes on a ghoulish appearance for the *Cleveland Morning Exchange*. Above: Michelle's usual appearance

firmly held in place, have an assistant or the model's free hand push a finger in the center of the appliance to free you from holding it. Dip your applicator into the 355. Carefully lift up part of the appliance and apply glue onto the skin at the approximate center of the section you are working with. Then press this section firmly down. Your model can then remove their finger. Begin lifting up all sections and spreading glue under them. You do not want to put any glue on the 1/4 inch of the furthermost exterior edge of the appliance or the model's skin. This 1/4 inch is left for later and will be glued down carefully and slowly.

> **No matter how hard you try, you will always find little pieces of adhesive left behind.**

If you have an appliance that is tricky to place or get glue behind carefully, the following technique will help. Lay the appliance down and heavily powder around it. Removing it, you will see a powder outline. Apply 355 into this area lightly, blow dry and powder. Next, apply 355 to the underside of the appliance, blow dry and powder. Position the appliance where it belongs; then using a brush, flood the area with 355 thinner. This will reactivate the glue. Hold in place till adhered. This works for some small pieces, but might not be a good idea to attach eyelids like this for fear of getting thinner in the eyes. On pieces that are hard to get under or slide into place (i.e. a nose), you can use PA. Use Barrier Cream first, let dry, brush PA onto both nose and inside nose area of the appliance, then slide into place. Hold appliance steady until it holds.

Once you have glued everything down but the outermost 1/4-inch edge, you can begin the crucial process of gluing down the edge. Carefully (with your fingers or tweezers) lift up a section of the edge and apply a line of adhesive onto the skin. When holding the appliance/edge, slightly stretch it before laying it down. This will prevent it from wrinkling and allow better movement.

Press this part down and gently run your finger along this edge. Work your way along the entire appliance. Let this set for several minutes. Have the model move his face around to see if you detect any loose edges. If you find one, take the end of a clean applicator or tweezers and rub a little 355 onto the skin and, after a pause, press down.

If you have more appliances, follow the same direction for each one. If you are dealing with a full-face appliance, the manner of application varies to some degree. Position the appliance and have your assistant hold down one side. Lift the opposite side, and begin adhering the appliance on the bridge of the nose. Move along to the sides of the nostril and then to the cheeks. Apply the adhesive to the center of the cheeks, working your way outwardly.

As with partial appliances, you can put glue anywhere except the furthermost outer circumference of the appliance. Leave this 1/4 inch for later. Continue this down to the area 1/4 inch away from the corner of the mouth. Move next to the forehead, lifting the uppermost edge back and gluing it down firmly except for the 1/4 inch.

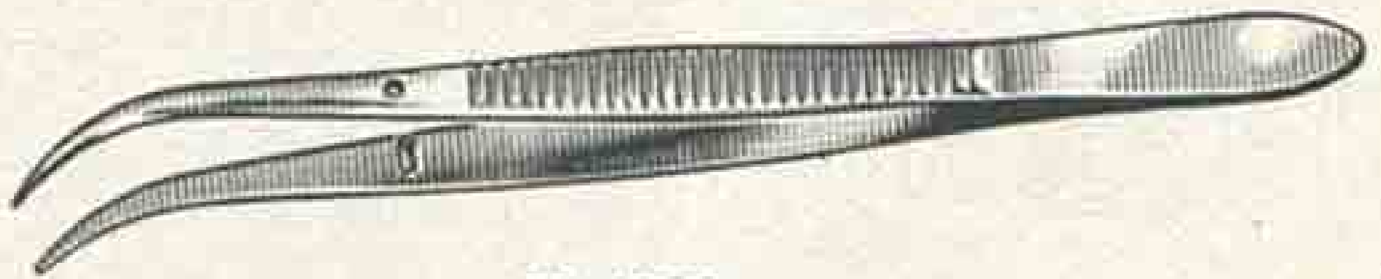
The area around the eyes is very sensitive, so you should use weakened 355 to make removal easier. Dilute it one part 355, two parts thinner. Be careful not to get any in the eyes or lashes. If you do get some in the lashes, you can remove it with 99 percent alcohol on the end of a Q-Tip. Gently rotate the swab in the direction out of the lids.

Glue down the nostril openings of the appliance if needed. Lift back the upper lip, and spread glue all up and around the nose and upper lip except for the 1/4 inch, of course. Pull back the lower lip and spread adhesive to the chin, moving up to the bottom lip. At this time, you can carefully glue down the circumference of the mouth. Make sure the lips and corner of the mouth are dry. Begin gluing under the chin area, working your way out to the edge. Then begin carefully gluing down all edges surrounding the complete circumference. Check for loose edges at this time and correct.

If you botch an edge, gently lift up, and swab a little 99 percent alcohol until that area releases. If it is a major repositioning, you can powder to remove, then reapply in its corrected position.

When using multiple appliances, it is best to glue down all the appliances in the order you sculpted them to fit. But if you don't know the order, begin by gluing down the appliances except for the outer 1/4 inch. Then, check which seam looks better overlapping another and secure them in your chosen order.

These forceps are available from Carolina Biological. Forceps have sharp points, so exercise caution.



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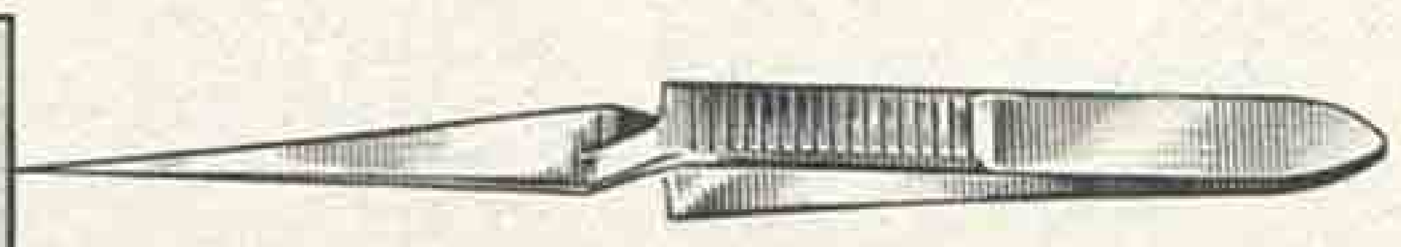

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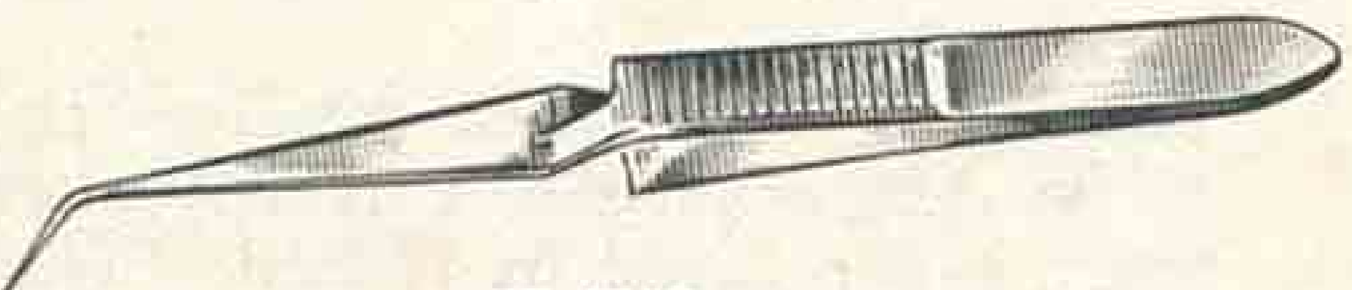

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HIDING EDGES

PA is used as a sealer and a partial ridge-filler. PA sticks very well to both skin and rubber. Once I spilled a little on my bare foot (an inconspicuous area) and decided to leave it on to see how many daily baths it would last through. Well, the last time I checked was six weeks later and it was still there. Anyhow, it sticks very well to the skin and that is to our advantage. You can use liquid latex as a sealer, but it peels off skin. PA won't, and is therefore ideal.

Pour a little PA into a shotglass, and then use your triangular pieces of urethane sponge to stipple on a thin coat all along the ridge where the appliance meets skin. You want to PA about an inchwide strip, half on the skin, the other half on the appliance. After several coats, this stippling will hide the edge. Also, the more you stipple, the finer the texture will be created.

Be careful to change PA sponges often. Try to keep your fingers free of excess PA—when it starts to dry it becomes very sticky, and you may stick your finger or sponge to itself or the model's face. Also have the model keep his eyes shut until you have dusted around them with

TOOLS OF THE TRADE

DETACHOL: a makeup cleanser that also removes the adhesives. Reputedly the best available.

COLD CREAM

EYE DROPS

SHAMPOO

RUBBING ALCOHOL

SHOTGLASSES: used for holding your adhesives. Small waxed paper cups will work too. Don't use styrofoam for 355; it will melt the cup.

PALETTE: used to mix your greasepaint.

BIB: to protect actor's clothing.

ASSORTED TWEEZERS: one kind closes when tension is applied, the other, cross-locking (butterfly), stays closed until you apply tension.

APPLICATOR STICKS: similar to Q-tips, except twice as long, tighter wrapped, and have the swab at only one end. Available at Radio Shack under cleaning sticks. Catalog number is 44-1093A.

PAINT BRUSHES: various sizes, some bent at angles to ease adhesive application in tight places. Some brushes are used for applying adhesives, the others are for applying fine detail with RMGP. The ones used for adhesives will probably be destroyed. You cannot buy really cheap brushes either, because if the hairs loosen, they will get caught in your makeup.

BLACK STIPPLE SPONGE: available from makeup suppliers.

FLEXIBLE POLYURETHANE SPONGE: the kind used for upholstery, cut into 1-inch square pieces, then cut diagonally to form triangles. Available from upholsterer's shops.

RUBBER MASK GREASEPAINT BASE: a container of base RMGP used to cover large areas. I use Mehron's Light Flesh. It's the closest to an actual flesh tone and photographs well.

RMGP PALETTE: manufactured by Kryolan. If you have around $40, this is the best. It is a palette of 24 colors of greasepaint, half fleshtones, the other half more exotic colors. Also available are smaller palettes at cheaper prices. Once you get a palette and find the colors you are partial to, you can order larger replacement containers at a considerable savings vs. buying a whole new palette.

BROWN EYE LINER PENCIL

SCISSORS: a small sharp pair to trim appliances.

PA and 355 HAIR COLORING SPRAY

HAIR STYLING GEL

HAIR CLIPS

TOOTH ENAMEL: comes in nicotine and black if required.

EYELASH ADHESIVE: mixed with PA 50-50 to create a ridge filler and used by Tom Burman.

BABY POWDER or TRANSLUCENT POWDER

K-Y JELLY: a product used by the makeup industry to add slime to creatures and keep makeups moist looking. It is often used to produce 4-to-8-inch long slobbers drooling from monster's yap. If you purchase another brand, be sure to buy the kind used strictly for lubrication and not for birth control. K-Y appears to be the clearest I've found so far. Others are usually not so clear, but will work.

RED FOOD COLORING

FOAM APPLIANCES

FOAM LATEX PARTS A&B: this only works with R&D-brand foam

HAIR DRYER: to quicken drying process

BARRIER CREAM: applied lightly to skin that is going to have PA applied to it. Aids clean-up. (Alcone)

DUO SURGICAL ADHESIVE (Frends): a slightly thickened, latex-based adhesive.

CAB-O-SIL: silica-based powder used as a thickener and matting agent. You should use a respirator/particle mask when using in its powder form, because it is very dangerous to breathe.

ACETONE: a strong solvent used to clean PA off tools. Avoid getting on your skin or inhaling it. See warning on can.

TRICHLOROTRIFLUOROETHANE: is the thinner of 355. (Davis Dental) Ask retailer about any health hazards. A safer solvent.

ISOPROPYL MYRISTATE: a very oily makeup/adhesive remover. (Frends)

ADHESIVE REMOVER: a solvent based remover that will clean PA residue off skin. (RCMA)

EYEBLOOD (RED & BLACK): tinted eyedrops for bizarre FX.

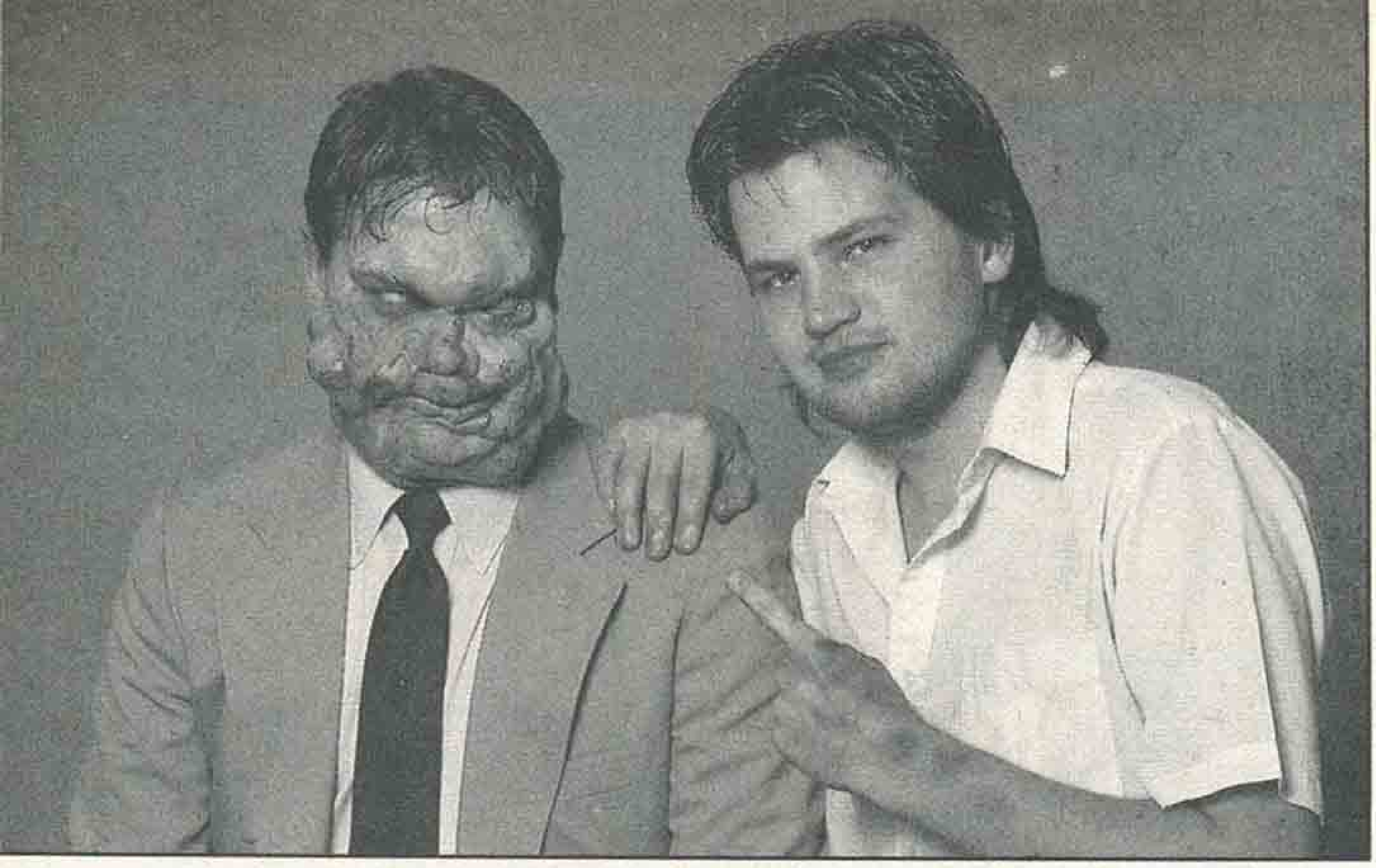


Photo: Peter C. Borsari

Scott Dugan, after a giant wasp attack.

powder which will remove the stickiness, otherwise you may stick their eyelid open or closed. Clean your fingers often with Detachol to eliminate excess build-up. If they remain sticky, powder them.

You can stipple a coat of PA over the entire appliance to insure that everything will absorb makeup at the same rate, otherwise there may be a noticeable color difference with darker colors. This is not always needed. Experiment with it.

If you have a minor edge, you can easily fill it with a little bead of Duo Surgical Adhesive or PA. Stipple a coat of PA adhesive on top to seal it and even the texture. For major edges, you'll need Cabo-Bondo, which is PA thickened with Cab-O-Sil. Take an ounce of PA and slowly stir in enough Cab-O-Sil to make it a thick, yet spatulatable mass. It is better to use a few thinner coats, than one thick one. Reason: the thicker the layer, the harder to blow dry, plus sometimes a thick layer will shrink causing a pucker.

Have your model sit in a comfortable position. Your choice of location for applying the makeup is very important.

Tom Burman uses a mixture of eyelash adhesive and PA as a ridge filler, perhaps a 50-50 mixture. To get rid of the stickiness of PA, powder off the whole area. At this point, you can insert (if you're using them) glass eyes and plastic teeth. These will glue on with Dow 355. If you accidentally get some greasepaint on these, you can wipe them clean with a little Detachol on an applicator stick.

COLORATION

Skin is not just a single smooth color. Caucasian skin has whites, browns (tans), pinks, reds, yellows and greens. A Negro has various shades of brown, purple, yellow, orange and ashen. Depending on the effect, you may not want to spend much time with meticulous coloring. Consider the lighting. A red light will wash out all your flesh tones and red hues. It will also turn green to black, so be careful about the time you spend. I'm not saying to do anything other than your best job, but be wise.

I use a base coloring of Mehron's Light Flesh rubber mask grease as my base color. It is the lightest Mehron shade, and closest to a natural skin tone. Lady Fair also photographs well, looking pretty natural.

To apply this, you dip your sponge's tip into the coloration, and dab it onto the prosthesis and the skin. Blend this smoothly, being careful not to leave any blobs. On top of this base, I add a variety of other colors needed for my character. I apply these with the black stipple sponge, and with small pieces of the urethane sponge. You don't want to add these colors heavily, just little specks of color. Use a paintbrush to help fill in small crevices or wrinkles. Sometimes you can use a dark shade first, smearing this into cracks or crevices, then stippling a lighter shade on top, leaving the wrinkle the darker shade. When adding bits of color, just press lightly—if you push too hard, you will just smear all your colors together, causing a mess. RMGP can be thinned with alcohol, so it can be "splattered" to add break-up of colors. Castor oil can be added to act as a sort of medium for RMGP.

Never use a straight black unless you want to represent a void. People make a mistake of putting black around their eyes and this shows up as a void and not sunken-in eyes. It is better to use a gray-blue (a color on the palette) brushed around the eyes and blended into the outer colors. To even out this effect, stipple a small amount (thin film) onto the dark color, making the blend less noticeable.

Opposing colors look good when it comes to lining the eyes—blue and red, blue-gray and maroon-brown, and yellow and maroon. If you get the Kryolan 24 palette, you will see the colors and know what effects you can achieve. On my palette, I recognized many colors from makeup work other artists have done. Probably every makeup artist uses this palette. Red is good for irritation; yellow to add sallow; red and white in varying shades and patterns to look pustulous. Maroon and black look great for deep wounds. Examine other artists work and experiment with the colors yourself. A multitude of colors applied subtly on top and around seams will disguise any remaining visible seams.

If the eyes are getting drowned out because of the fleshtone, line them with bits of brown eyeliner. Next, you need to decide if your effect is a "wet" or "dry" one. If it is to be dry makeup, then powder off the makeup with a translucent powder. Sometimes it takes several coats of powder to completely hide the sheen caused by the oil based makeup. After your model has been under hot lights, the oil tends to resurface, requiring more powder. If your creation is to be slimy, you can add a thin layer of K-Y jelly over the complete surface of the appliance. K-Y can be tinted with food coloring for an extra effect. Sometimes a sheen is desired, in this case stipple a very light coat of K-Y over areas.

FINISHING TOUCHES

Once you have finished the application of the appliance and have colored it to your satisfaction, you are ready to add the finishing touches that will complete your transformation. First up: the final brush strokes of your masterpiece. There are quite a few different options available.

If you have a wig, this would be a good time to adhere it to your creation. Some wigs have fine lace fronts that must be glued down. To do this, use matted 355 glue. You matte 355 by adding about 1 1/2 tablespoons of Cab-O-Sil wetted with a little thinner, then slowly stirring this into 2 ounces of 355. Matte 355 is used because it is easier to clean from the lace, without destroying the lace or turning hairs in the wrong direction. Hair goods are an effective addition to making a makeup job look top-notch—but, if done incorrectly, can ruin a good effect.

If your model is to have slimy or matted hair, use hair gel. Take a nice glob and work it into the hair, then comb it through. Using your fingers, style the hair into one on par with your creation. Long, stringy hair looks great for zombies. Pull strands down into the model's face. Let this dry and it will keep its gloss. If you comb it through, it will maintain its style, but lose its sheen. After a long day's wear, if you don't touch the hair, it will become hard and plasticlike. Don't worry, though. It easily washes out with water. Also, you can accentuate your style with the addition of hairspray coloring. Black looks good for most types of ghoulish makeups.

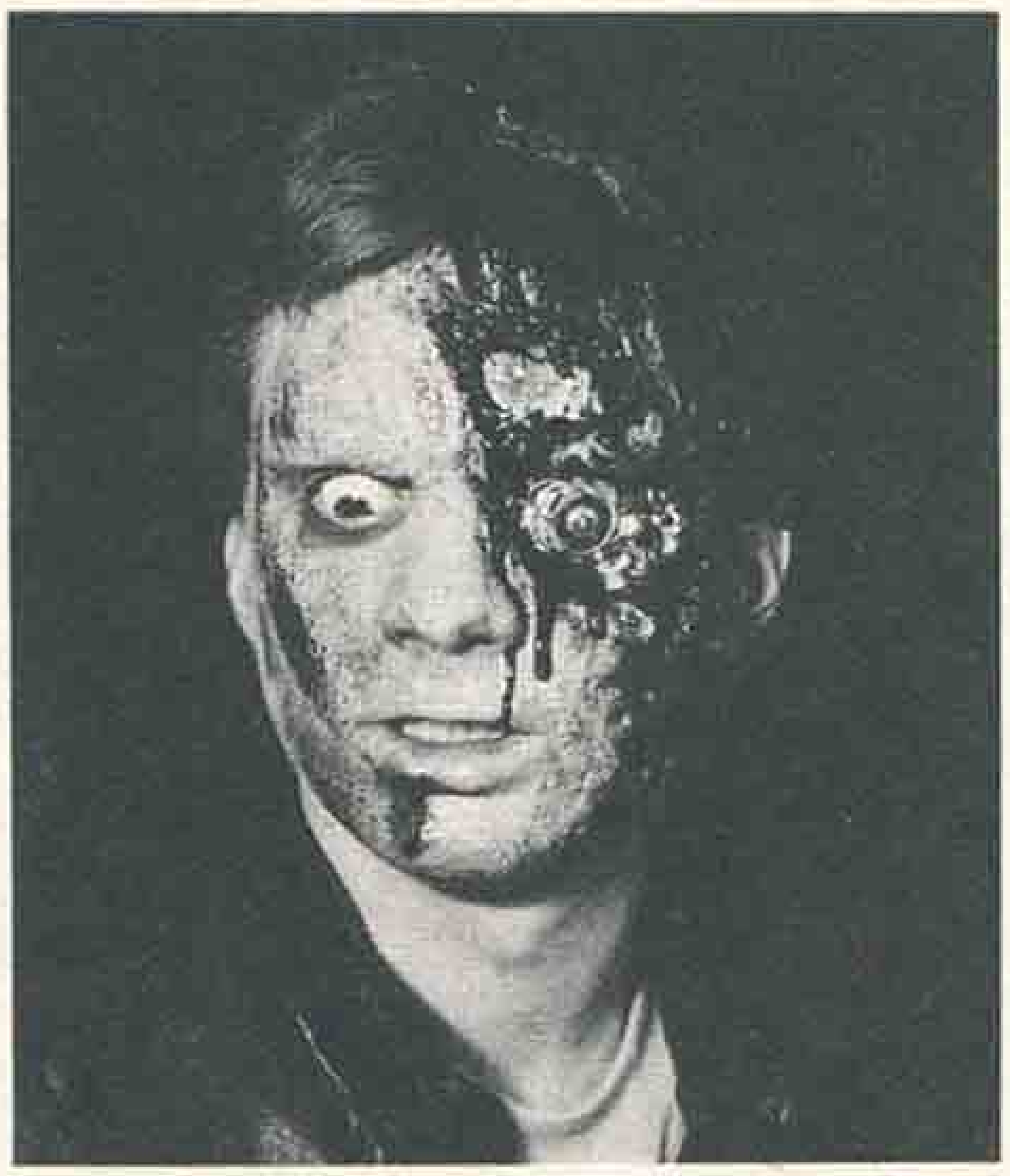
If you have a set of rotted teeth, fangs, etc., this would be a good time to stick them in. If you are using the model's real teeth, rather than busting them up with a hammer, purchase a little bottle of tooth enamel. Tooth enamel is a liquid material that you brush onto the teeth, and when it dries it leaves behind a black or nicotine color. Dry the model's teeth with a paper towel, and then apply to coloration. Let it dry to a matte finish and you're done. I like to brush on the nicotine shade first; rubbing sections tends to leave an irregular finish. Next, brush on the darker shade (black) into various patterns. For picket fence teeth, rub off the extra on the surface. This acts as a stain, leaving the teeth looking like they are rotting in the cracks or else just well spaced. Afterwards, the enamel is easily rubbed off with a paper towel or brushed off. A friend of mine who was a zombie extra in *Day of the Dead* said that Savini used this on his zombies, and that after lunch, the majority of the enamel was gone—meaning they ate it off.

Often makeup ends at the lips, but a nice added effect is the one that I had used in *The Dead Next Door*. Around a zombie mouth and entering into the mouth is a gradual darkening going to a black. It is a strange effect to see someone's gums and tongue black. To achieve this, you can purchase a little vegetable oil dye (available from cake decorating shops) and swish a little, thoroughly covering the tongue and gums, then expectorate the extra. For a grotesque effect, have your model swig a little red food coloring and drool the extra out. This gives the interior mouth and gums a blood red color and gives the teeth a nice red glint.

An interesting, but possibly worthless effect is Eyeblood, available in black and red. It resembles tinted eyedrops: You place a drop in the center of the eye, letting it flow around the eye perimeter. It is an interesting idea, but the color quickly leaves the eye. Once you open it it is advised by the manufacturer to throw away the excess after a month to avoid contamination. It lists for about $15 an ounce from Kryolan (Frends).

After all the fun of putting on the appliance, comes the part most actors dread: removing the appliances! Isopropyl Myristate, Detachol or 99 percent alcohol are all fine for removing 355. Pros-Aide can be removed with a product of the Research Council of Make-up Artists called Adhesive Remover, which contains some solvents and may irritate skin.

Use a 1-inch paintbrush saturated in Detachol, etc., and flood an area, until you can lift very gently. Continue flooding section by section until removable. If you've seen the *Making of Thriller*, Rick Baker is shown removing his appliance in this manner and he cries "Ouch" once or twice. It is extremely important that you be careful not to tug at the appliance or rub the model's skin. It is easy to tear the skin, making the model understandably upset. I know of one pro-makeup artist who was punched out during a painful makeup removal.


David Lange is wearing a *Terminator*-inspired appliance. Elapsed application time: 1 1/2 hours.

Remove the majority of greasepaint by using lathered shampoo. This takes several washings. Use a cotton swab with a little cold cream to remove the makeup around the eyes. To remove any adhesive that is left on the skin, use sponges dipped in Detachol and gently rub the residue off. This takes a while, so work slow and easy. Rough handling with a washcloth will definitely irritate the already sensitive skin and may remove too much skin causing a rash or tearing.

No matter how hard you try, you will always have little bits of adhesive left behind that the model will find the next day. This leftover adhesive picks up dirt and turns black, so give the model a little Detachol to take home.

Once the adhesive is removed, have your model take a shower using regular soap on his face. After the shower, apply a good moisturizer to help restore the natural lubrication of the skin and soothe irritation. Be sure to moisturize the eyelids, which have very thin, fragile skin that easily dries out. It is considerate to keep a supply of eyedrops handy. These are often needed because the eyes get irritated by the makeup, adhesives, solvents and soaps. Eyedrops are a welcome relief.

CONCLUSION

Don't be discouraged if your first attempts at prosthetic application aren't Dick Smith-perfect. As with anything, it takes lots of practice to get to where you can properly use the various materials, many of which can be obtained from the compaines listed on page 78. Good luck!

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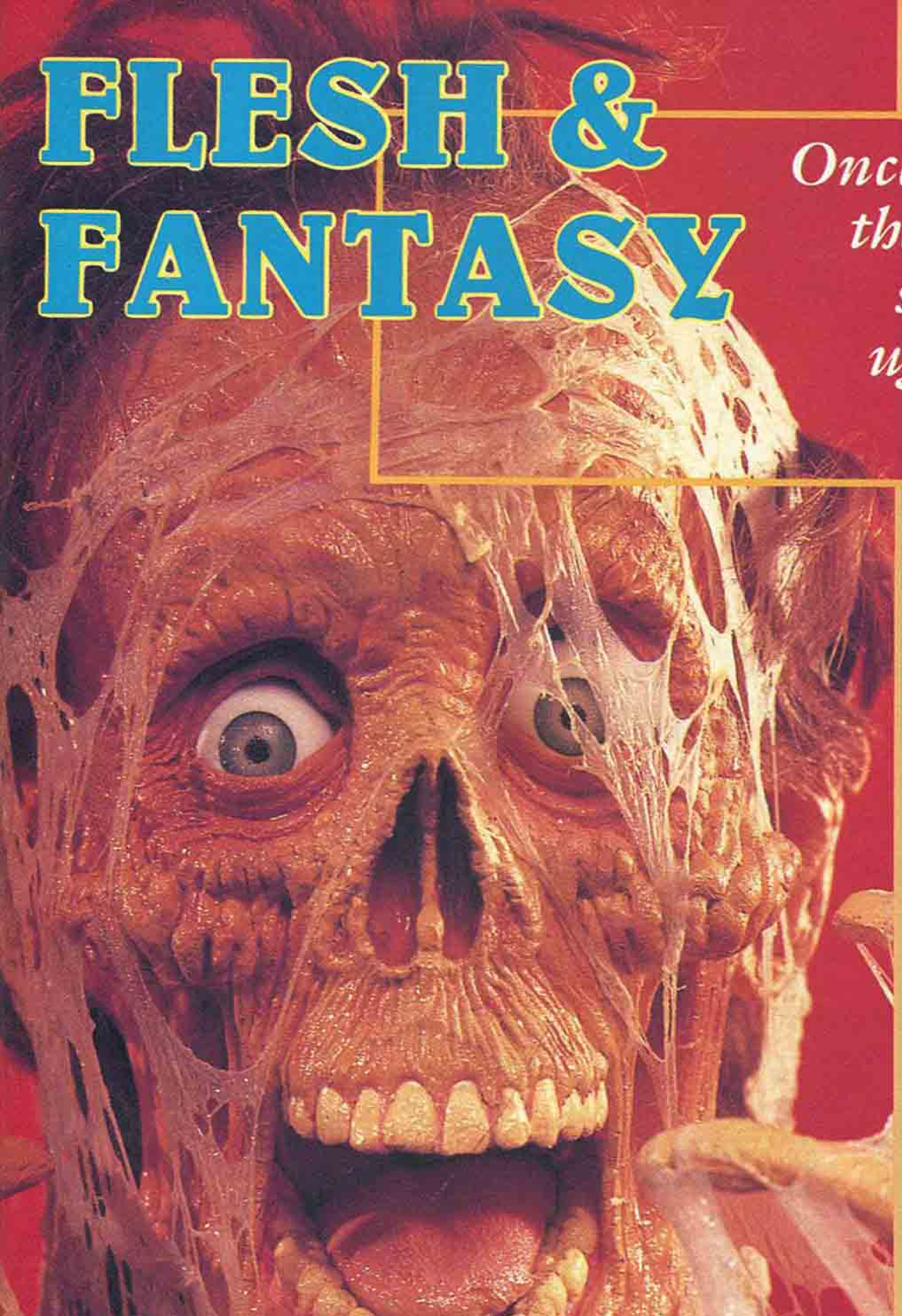
FLESH & FANTASY

By JOHN DODS

Once you unravel the mysteries of synthetic skin, ugliness is only skin deep.



"Chunks-o-flesh" is what Tom Savini calls this thin membranelike tissue, shown here covering a corpse that John Dods built for *Black Roses.* Chunks-o-flesh is easy to make out of liquid latex.

All Photos: Courtesy/Copyright John Dods

"Synthetic flesh! Synthetic flesh!" rasped the mad scientist of *Dr. X* as he reshaped his features with handfuls of doughlike, pliant material. With his natural face suitably altered, he would leave his lab to kill in safe anonymity.

Modern makeup artists have more cordial intentions when they compound the mixtures they use to replicate human skin. Inspired by the drama of making fantasy real, they alter faces and simulate life with an ever-increasing variety of flexible compounds. Here's a rundown of the materials widely used by today's synthetic fleshmakers.

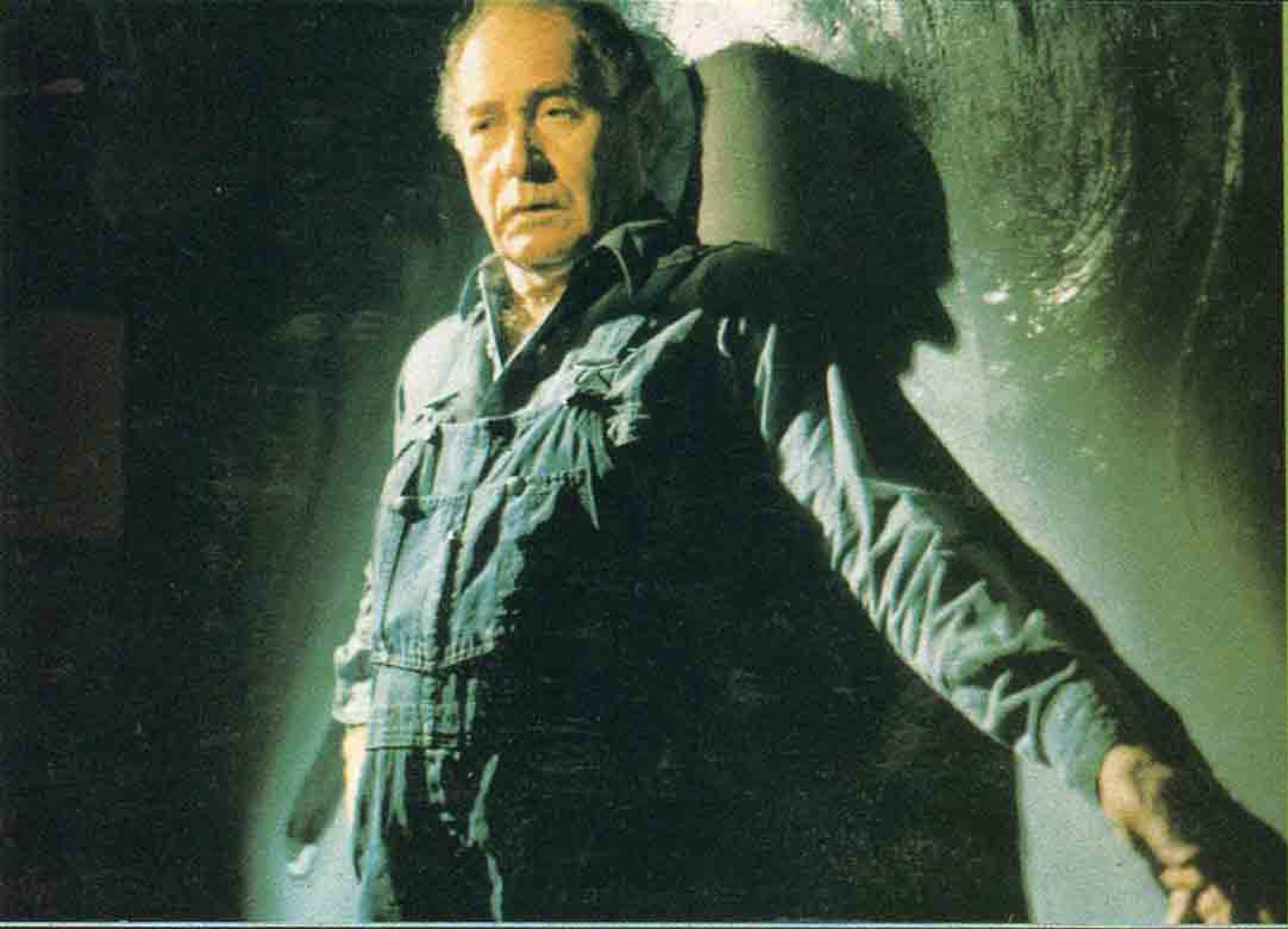
The safety cautions that accompany this article should be taken seriously. Modern makeup artists work in a perilous sea of toxic chemicals. *Don't drown.*

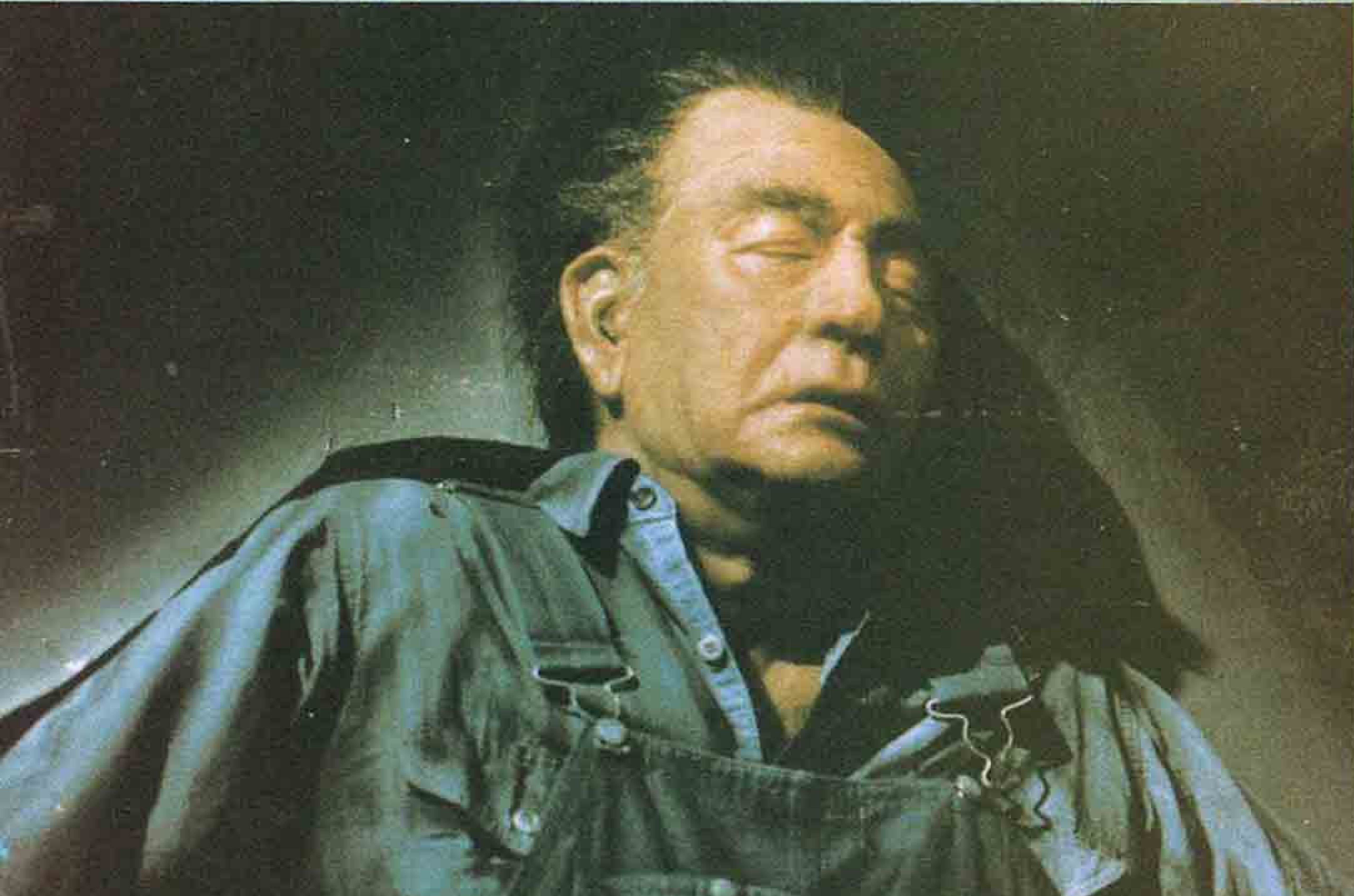
FOAM RUBBER

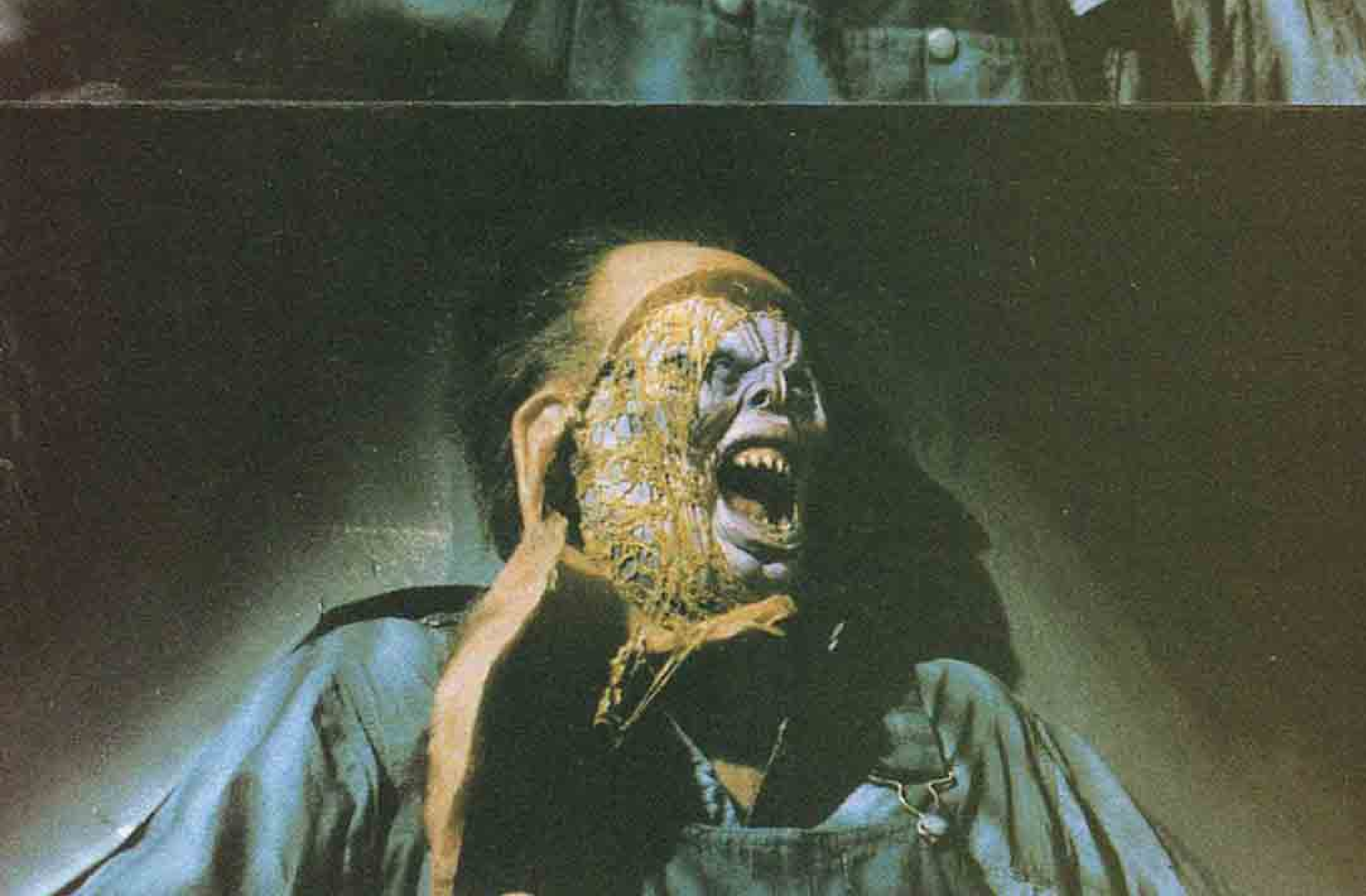
After 50 years, foam rubber is still the material most often used to create facial prosthetics. It's similar to skin in elasticity and flexibility, but it is opaque whereas skin is translucent. The opacity of foam tends to make it look false in certain kinds of lighting (backlighting, rimlighting or strong sidelighting reveal the opaque quality of foam rubber).

It appears doubtful that foam rubber can maintain its near monopoly as the prosthetic artist's most-favored material. The demand for ever greater realism in makeup FX stimulates an experimentation with new materials that is unprecedented in film history. Foam latex has already been largely replaced by polyurethane cold-foams for use in the production of bodysuit and large constructions. More realistic looking materials—gelatin, polyurethane and vinyls—show great promise in bringing a greater reality to special FX makeup.

CAUTION: Foam rubber bases and liquid latex contain ammonia. Ammonia is a potential health hazard. It can cause irritation of the eyes, nose and throat. Ammonia can burn the tissues of the lungs' air sacs, resulting in fluid retention (edema) and making breathing difficult. Pneumonia is often a complication of edema. Wear a respirator with a filter approved for ammonia use: They are very effective. Work







with a window-type fan blowing away the fumes.

R&D FOAM RUBBER

R&D Foam Rubber is so easy to work with, it should be your choice if you're going to run foam for the first time. It costs $38 per gallon kit, half of what some other brands charge. Except for R&D's recommendation to use 6 grams of gelling agent (it should be about 3 grams per 170-gram batch or the foam may gel too soon), their directions are relatively foolproof.

R&D Foam shrinks much more than the higher-priced alternatives. This could mean that the prosthetic you have carefully prepared will not fit as perfectly as you had hoped. Also, the foam's cell structure is not small, and this adversely affects the way the prosthetic piece moves. Still, the quality of R&D Foam is good.

R&D Foam recently saved the day for me on an episode of *Monsters*, for which I had to create a beastman. The foam I was using (GM Foam—a very good product) was either not gelling at all or gelling too fast, due to unusually rapid fluctuations in temperature and humidity. Every time I got a formula that worked, the temperature and humidity would change, necessitating adjustments in my procedure. With the creature due on the set in two days and no salvageable appliances to show for my efforts, I switched to R&D Foam and got usable pieces every time.

GM, BURMAN, AND WOODBRIDGE FOAM

GM, Burman and Woodbridge foam are better-quality foam rubbers, each having a "high latex-solids base." However, they are more difficult to work with than R&D Foam—a *lot* more difficult! Precise measurements of components are necessary. These three are all highly sensitive to slight changes in humidity and temperature. You need a thermometer and a hydrometer (it measures humidity) and patience to work with these superior foams. An accurate

TOP: Darren McGavin plays an alien in earthly disguise for *Monsters*. MIDDLE: Dods, wearing a Darren McGavin mask, stands in for the actor. Dods is about to rip off the gelatin mask. BOTTOM: The ripping face reveals the character's true colors, a foam-rubber prosthetic.

A *Monsters* guest star meets his match—a Fleshtex squid creature.

gram scale is also important. (Ohaus triple-beam balance scales are popular and cost around $150.) A dieter's gram scale may be worth a try. Careful notes must be kept when running any foam; this will enable you to duplicate your successes and avoid repeating failures.

The reward for your efforts will be professional-quality foam pieces. They will produce soft and very elastic prosthetics that move when the actor's face moves—a second skin.

GM (Gil Moscow) Foam is the newest of the three. Rick Baker used it to create his stunning makeups on Eddie Murphy and Arsenio Hall in *Coming to America*. GM Foam is my personal favorite, and if you have questions or problems with it, you can call Gil Moscow and talk to him!

Burman Foam (formerly Schram Foam) is also top-notch. It has been widely employed for years by professional makeup artists including the dean of prosthetic makeup, Dick Smith. Personally, I have had more trouble getting Burman to gel consistently than GM Foam. It is hard to know for sure whether this is due to the foam itself or to subtle inconsistencies in my procedures. Both Burman and GM Foam sell for about $80 per gallon kit, but are unavailable in smaller sizes.

A lower-priced alternative to Burman and GM Foam is Woodbridge ($65 a gallon from Alcone). This foam has been getting increasingly good reviews after a poor start. (Improperly stored latex base was said to have caused initial failures of this product.) Jim Henson's New York City shop swears by it. Well, if it's good enough for Kermit...

By the way, the formula that comes with your foam may not give you good results, because the electric mixer that you use to froth it may be different from the one with which the manufacturer's formula was calculated. You can expect to run at least several batches of foam, each time making small adjustments in mixing times and/or chemical weights, before deriving a formula that works with your mixer. Only careful notes will enable you to predictably repeat your successes.

Does it all seem like a great deal of trouble? It is. Running foam can be an unbelievable pain. But running foam for Rick Baker's *Greystoke* apes was a lot of trouble, as was running the foam for *Planet of the Apes*, *The Wizard of Oz*, and Charles Laughton's *Hunchback of Notre Dame*. If you do a foam makeup that looks real, and it moves like actual skin as it comes to life on the actor whose "face" only exists because you created it, you won't remember how difficult it was. You'll be ready to do it again in a second.

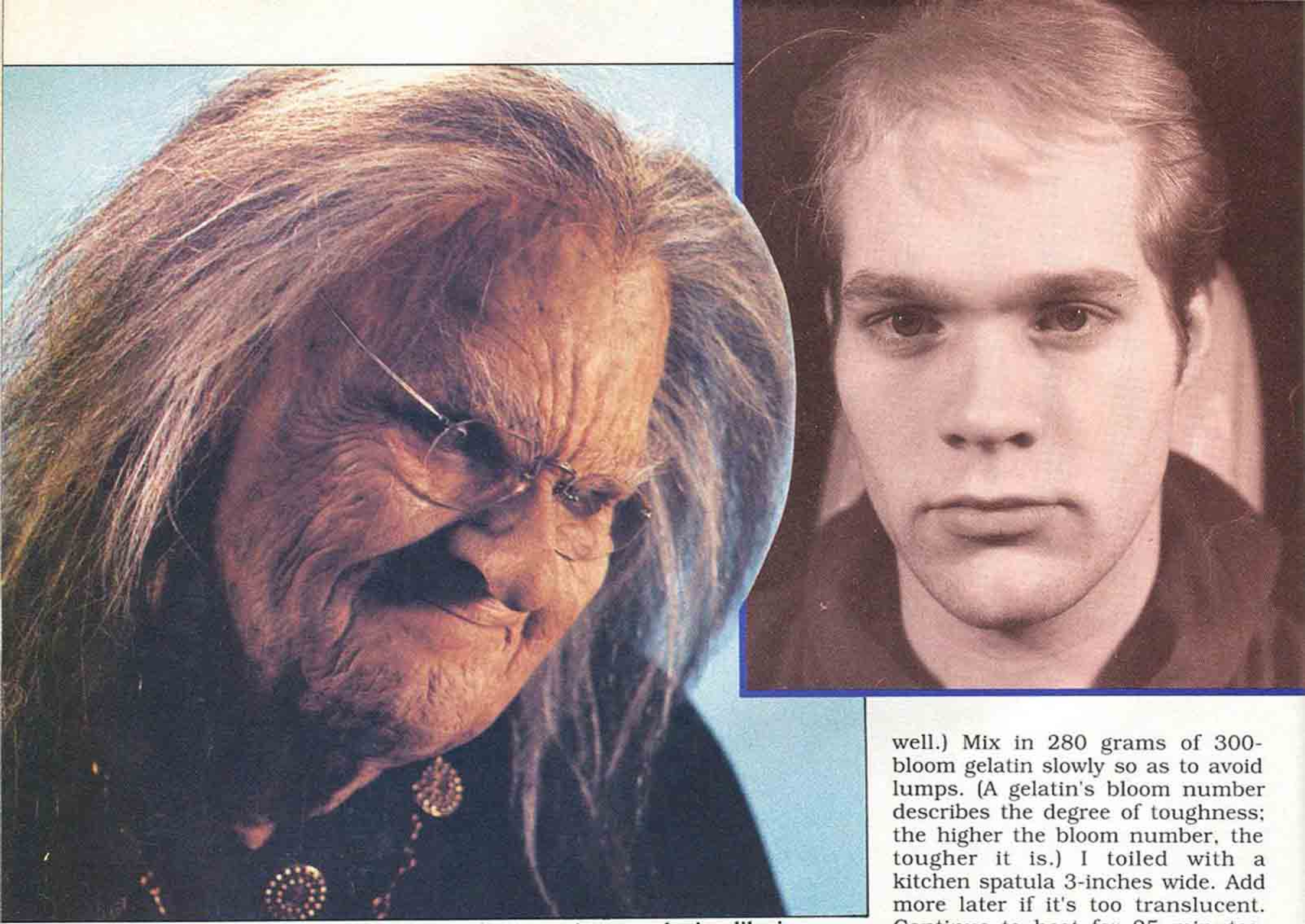
Notes must be kept when running any foam; this will enable you to duplicate your successes and avoid repeating failures.

LATEX RUBBER

Ordinary liquid latex is easy to work with. Although it's as elastic as synthetic flesh, it doesn't stretch easily unless it's paper thin. It's mostly suitable for constructions that don't have to move much, such as false noses, chins, ears, scars or bullet hits.

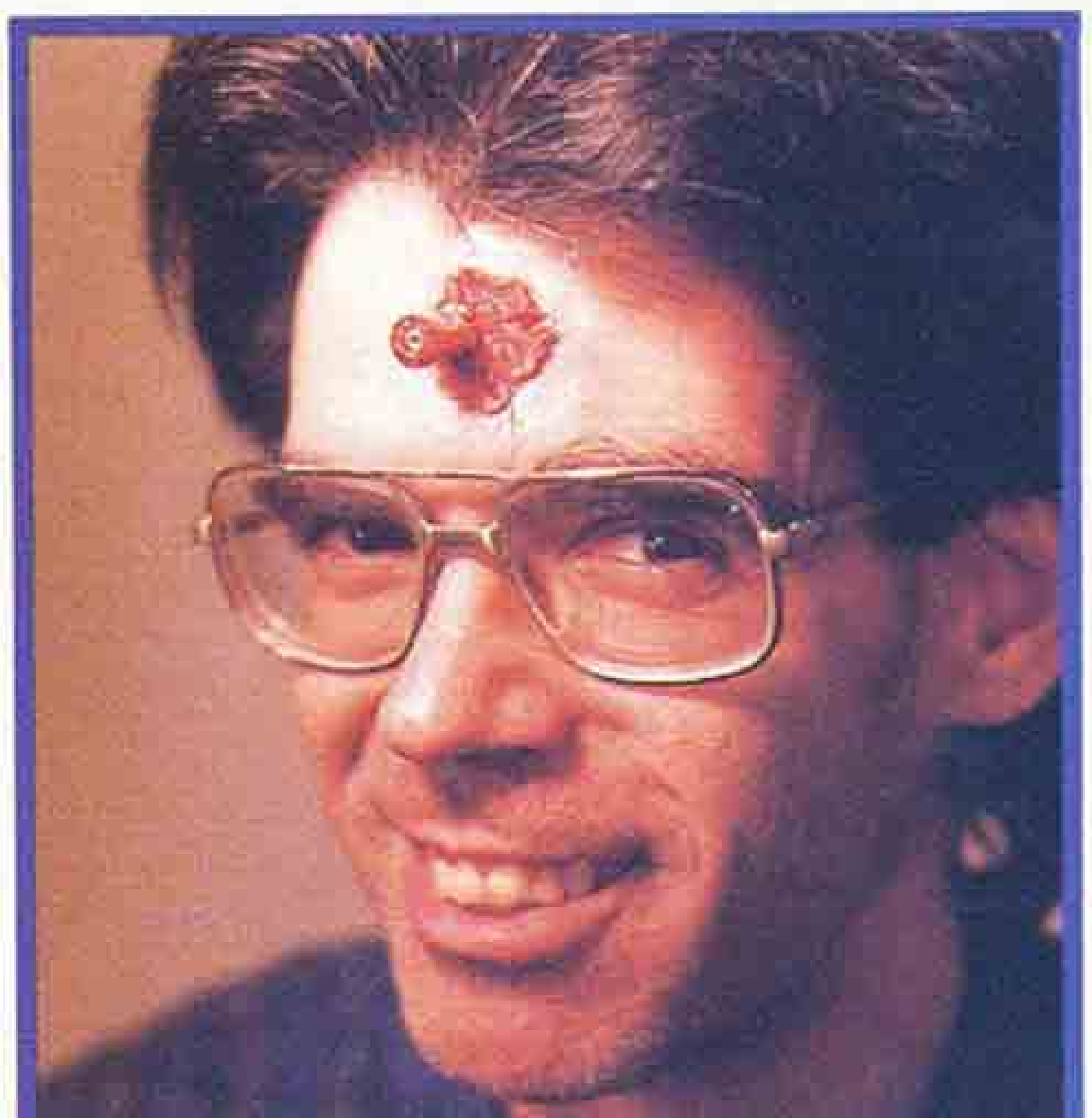
Liquid latex can be used to make what Tom Savini calls "chunks-o-flesh," a neat, useful multipurpose membranelike substance made of thin sheets of liquid latex. If you love monsters, study this recipe for chunks-o-flesh. It's simple: Brush a very thin coating of liquid latex onto a smooth surface (i.e. sheet metal, glass and formica). When the latex is dry, you simply rub gently with your finger, tearing the latex's surface and making scores of small holes in the material. Powder the latex thoroughly (baby powder is good) or it will stick to itself. Then peel it off of the surface. Use chunks-o-flesh to drape over your monster. Glue it between fingers for a webbing effect. Use it to simulate internal body tissue as Savini does. Did you see *Strange Invaders*? When the aliens tear off their human false-faces, the stretchy connecting tissue was really chunks-o-flesh.

Bullet hits can also be a breeze. My assistant, Matt Singer, sculpted the wound seen here on a flat surface and made a mold using Ultracal-30. (Alcone sells it.) The clay was cleansed from the mold using new non-toxic mold cleaner 244 (also sold by Alcone). I painted



Foamed latex is the favored material for use in creating prosthetics, like in Dods' old-age demo. INSET: Handsome fella Tim Sullivan, prior to geriatrification.

in about five layers of liquid latex to produce the prosthetic. To insure a very thin edge, one that would blend into my skin, the outermost layer was painted only once. Each subsequent rubber layer was painted slightly inward of the preceding layer. Each layer was dried before the next was painted on. I glued it on my forehead with 355 Makeup Adhesive and colored it. This method is for making scars and cuts. Always powder latex pieces before demolding; unpowdered latex sticks to itself.



You too can make these simple latex bullet hits. Just don't use a real gun.

GELATIN

Gelatin is very popular as an alternative to foam rubber. It can be utilized for large constructions as well. Gelatin has the weight and translucency of skin. Recently, I made several severed heads for *Ghostbusters II* using gelatin. When I had to age singer Joe Jackson for the music video "Nineteen Forever," I pressed gelatin into action for a large sagging neck appliance. The director of *Monsters*' "Jar" wanted jiggly flesh-like "squid creatures"; I called upon gelatin for some of them. My experiences with gelatin have all been fine ones. Gelatin is one of the few non-toxic makeup materials. It's easy to work with and looks real.

Here is how I made the *Ghostbusters II* heads: Heat 700 grams of 90 percent glycerin for 15 minutes (from Callahan Chemical) on a gas stove using very low heat. (An electric oven should work as well.) Mix in 280 grams of 300-bloom gelatin slowly so as to avoid lumps. (A gelatin's bloom number describes the degree of toughness; the higher the bloom number, the tougher it is.) I toiled with a kitchen spatula 3-inches wide. Add more later if it's too translucent. Continue to heat for 25 minutes, agitating vigorously approximately every five minutes to mix in the oil paint thoroughly. Let cool for 5 to 10 minutes. Pour into the mold and rotate continuously until a thickness of 1/4 inch or so has been achieved. This may take up to 20 minutes. Cool in refrigerator for one hour.

I have used gelatin in silicone (GI-1000), PMC-724 urethane, and gypsum (Ultracal-30) molds always employing #200 silicone fluid as a release agent. (Alcone carries it.) I achieved neat results with all of them, but silicone and 724's flexibility made it much easier to remove the gelatin intact.

If the heated gelatin mixture is too thick to pour easily, add more glycerin or a little water. Be aware, however, that the more water you add, the more the piece will shrink as the water evaporates. Adding more gelatin to the formula will make the finished piece tougher, but the heated mixture may become too thick to pour easily. Adding about 3 1/4 grams of zinc oxide to the mixture will toughen the gelatin somewhat. Too much zinc oxide will make the gelatin opaque.

I filled my *Ghostbusters II* heads with expanding cold-foam (Poly Tech's 1014 FR). A thin layer of plaster reinforced with burlap is another way to reinforce and support the gelatin skin.

Previously-cooked and set-gelatin can be remelted and recycled, thus making gelatin very economical. Gelatin will dissolve on contact with water, and gelatin prosthetics applied to a person who may sweat heavily won't stay on very well. (The Joe Jackson neck, however, stayed on for 10 hours without a problem.) Puncturing the foam pieces with many small needle holes may help vent the sweat.

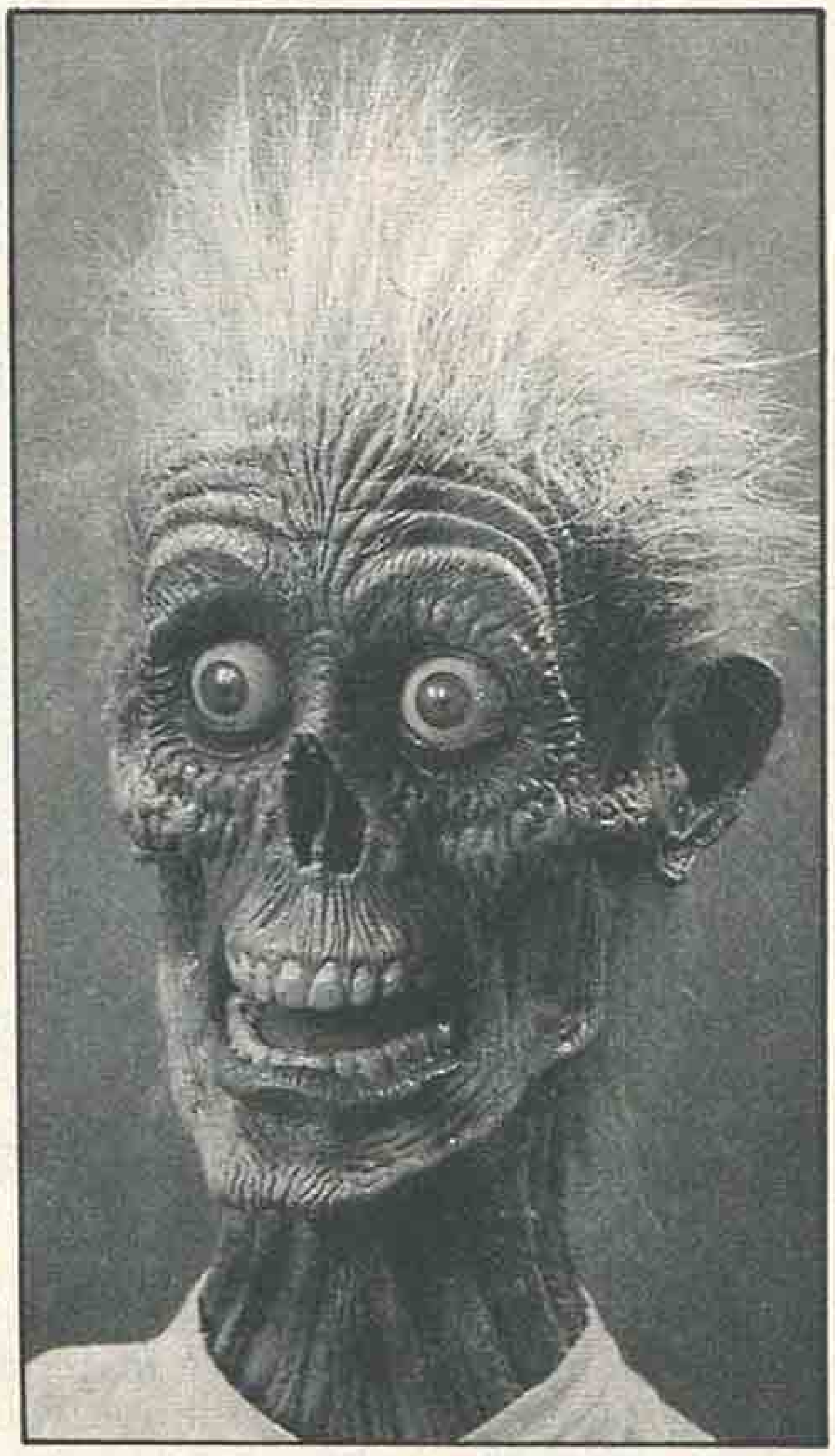
POLYURETHANES

Available in an ever-increasing variety, polyurethane materials specially designed for the FX industry have found wide acceptance among makeup FX artists. Unlike gelatin, these materials are health hazards.

CAUTION: Polyurethanes are dangerous to make; they produce isocyanate fumes. Regarding Skin-flex, a urethane, the U.S. Department of Labor warns: "Overexposure can result in mucous membrane irritation, tightness of the chest, irritation of the respiratory tract, coughing, headache and shortness of breath. Exposure can lead to allergic sensitivity." It can also make you feel like shit. On numerous occasions, I have discovered that using polyurethanes with some reasonable precautions, such as a high-powered window-type fan to blow the fumes away or a respirator with an organic vapor cartridge, is inadequate to prevent a bad reaction. Nevertheless, being a makeup FX artist today probably means periodically dealing with these materials.

Here's a short "Who's Who" among the more popular polyurethanes:

Poly Tech's PT 1014 FR: It's hard to resist a two-part system that lets you mix, pour into the mold and remove from the mold all within an hour. Its softness is similar to some foamed-latex systems, but its elasticity is very inferior. The cell structure (the bubbles' characteristics that compose the foam piece) tends to be large and uneven compared to foam latex systems. In other words, it may not move as well as foamed latex. Nevertheless, it's good enough to have largely displaced foam rubber as the standard material comprising body suits and large flexible constructions.



This punk corpse puppet (from *Black Roses*) is made of expanding cold-foam 1016 FR.

Use 1014 in Ultracal-30 molds if they are very dry. The 1014 is water sensitive; any moisture may cause it to foam more than desired. BJB's Release Agent #86 is all you will need to remove the 1014 from the plaster. Don't miss *any* spots or the 1014 will stick like glue. Unfortunately, 1014 fails to pick up the fine details in a mold. If these are important, you must first coat all interior mold surfaces with a thin layer of liquid latex. Cementex Latex's L-200 is good for this purpose. The latex must be dry before closing the mold and pouring in the polyurethane. If it is a closed mold, holes must be drilled to allow air to escape from the mold as the 1014 expands. These should be 1/8 inch to 1/4 inch in size. A pour hole into which the 1014 is poured should be 1/2 to 1 inch. If you're working with an open mold (such as a mask-type mold with a large neck opening) probably no holes will be needed. Just pour it in.

If you love monsters, study the recipe for chunks-o-flesh.

BJB's TC-610 Skin-flex & Zeller International's Fleshtex: These similar products are non-foaming urethanes. Each consists of three components, one of which is a plasticizer. Plasticizer will make the urethane softer. To create skinlike softness, some plasticizer must be added to the formula. If you add too much, you will end up with goop. I recently faced this problem when creating those squidlike *Monsters* creatures. It took four hours and quarts of acetone to clean the mold. I have been using about 10 to 15 percent (the combined weights of parts A and B) of plasticizer with Fleshtex; 30 percent produces goop. Fleshtex comes in a tan color, but it's somewhat overpigmented to have the translucency of human flesh.

Skin-flex 610 is widely accepted in the industry. The manufacturer's representative says that Skin-flex is utilized by the Disney company to produce the coverings for some of their audio-animatronic amusement park figures. Skin-flex turned up in the shark from *Jaws*. For *Splash*, Robert Short created Daryl Hannah's fishtail with Skin-flex, as well as the dolphins of *Cocoon*. Like Fleshtex, Skin-flex is tan in color and rather opaque. Plasticized Skin-flex can be painted with a mixture of Pros-Aide-brand adhesive and artist's acrylic paint (using 10 to 30 percent Pros-Aide). Skin-Flex 615 is not as soft or stretchy as is 610, but it can be made into a *translucent* flesh color. Skin-flex's manufacturer (BJB) sells pigments for coloring these urethanes intrinsically and for surface painting.

As with 1014 cold-foam, both Skin-flex and Fleshtex (and most likely any urethane) can be used with Ultracal-30 molds if the molds are very dry and their pores sealed. Again, BJB's 89 release works great in Ultracal-30 molds. If the mold is not totally dry, it can still be utilized if it is first sealed with two coats of shellac. This might be a smart procedure in any case.

"Synthetic flesh! Synthetic flesh!" It has been reinvented by the Dr. Xs of today: modern chemists and makeup artists. Benign in purpose and perfectly sane, they use it to bring fantasy to life.

The SOURCE

A handy guide for hard-to-find and superspecialized makeup materials.

By JOHN DODS

We proudly bring you a source for practically anything you may need for the creation of makeup magic. Here you can find out where to order the same type of cable-control handles used by Rick Baker, or where Dick Smith buys artificial eyeballs or the source of 101 different kinds of tweezers. Do you need a beard protector? It's in here.

Many companies—especially large ones—will send sample materials on request *without* charge. If the company thinks that you are a *serious* potential customer, they will often be happy to send you enough of their product to enable you to "do tests." I have sometimes received samples so generous that I never had to order the product at all! A self-confident authoritative phone voice will help to persuade the sales rep that the request is coming from an authorized person. You may not be taken seriously if your voice conveys too much youth. Alternatively, a typed request mailed on stationery with a printed letterhead should work as well.

Safety materials are listed first since they're most important. If you don't own a respirator, hold your breath till your order arrives and read on...

SAFETY PRODUCTS AND SUPPLIES

Foundation for the Community of Artists
280 Broadway, Suite 412
New York, NY 10017
(212) 227-3770
Publishes *Health Hazards Manual for Artists.*
STRONGLY RECOMMENDED.

Industrial Safety and Security Co.
1390 Neubrecht Road
Lima, OH 45801
(419) 227-6030
If you need a beard protector, they've got one!

Lab Safety Supply
PO Box 1368
Janesville, WI 53547-1368
(800) 356-0783
Protective apparel, respirators, literature, etc. Where else can you find 41 kinds of protective gloves?

ARTIFICIAL EYES

American Optical Co.
14 Mechanic Drive
Southbridge, MA 01550
(508) 765-9711
Makes "monoplex" eyes. Very realistic. Dick Smith used dozens of pairs for *Starman.*

Clive Kay Ltd.
4 Warwick Way
Pimlico, England SWIV IRU
Phone: 01-834-7296
Scleral and corneal contacts. Recommended by Dick Smith. Supplied contacts for Ridley Scott's *Legend.*

Factor II
PO Box 1339
Lakeside, AZ 85929
(602) 537-8387
Materials for making artificial eyes including ocular diacs and buttons, red rayon fiber, monomer and polymer, etc.

Dr. Morton Greenspoon
14607 Ventura Boulevard
Sherman Oaks, CA 91403
(818) 789-3311
Supplier of scleral and corneal lenses for dozens of feature film productions.

Jonas Brothers Inc.
1037 Broadway
Denver, CO
(800) 525-6379
Glass animal eyes and taxidermy supplies.

Schoepfer Eyes
138 West 31st Street
New York, NY 10001
(212) 736-6939/6934
Has human and animal eyes in hundreds of styles and sizes, ultrarealistic orbs. Go in person if possible, as their flyer only shows the tip of the iceberg.

Tallinas Doll Supplies Inc.
15790 Southeast Highway 224
Clackamas, OR 97015
(800) 257-9450
Human-sized (8-28mm) blue and brown plastic eyes. Available in six colors. Very good quality. Inexpensive.

The Obrig
209 East 56th Street
New York, NY 10022
(212) 758-0973
Ask for info on scleral and corneal lenses (around $500 to $1,000 a pair)

Van Dykes Supply Co.
Glass House
PO Box 278
Woonsocket, SD 57385
(605) 796-4425
Recommended for good quality, low-cost eyes. Check out their new "TPV" (true-profile-veined) lenses with a corneal bulge. Van Dykes will paint human eyes to your specifications. A low-budget alternative.

CABLE CONTROL SUPPLIES

Alberti Design
13012 Saticoy Street #3
North Hollywood, CA 91605
(818) 982-3303
High-quality control handles for cables. Mark Shostrom uses them. Rick Baker once ordered 70!

Cable Manufacturing and Assembly Co. Inc.
19 Gardner Road
Fairfield, NJ 07006
(201) 575-6460
Cables, housings, fittings. Minimum order: $150.

Carolina Steel and Wire Corp.
I-20 & S.C. 6
PO Box 829
Lexington, SC 29072
(803) 359-5501
Good quality cable.

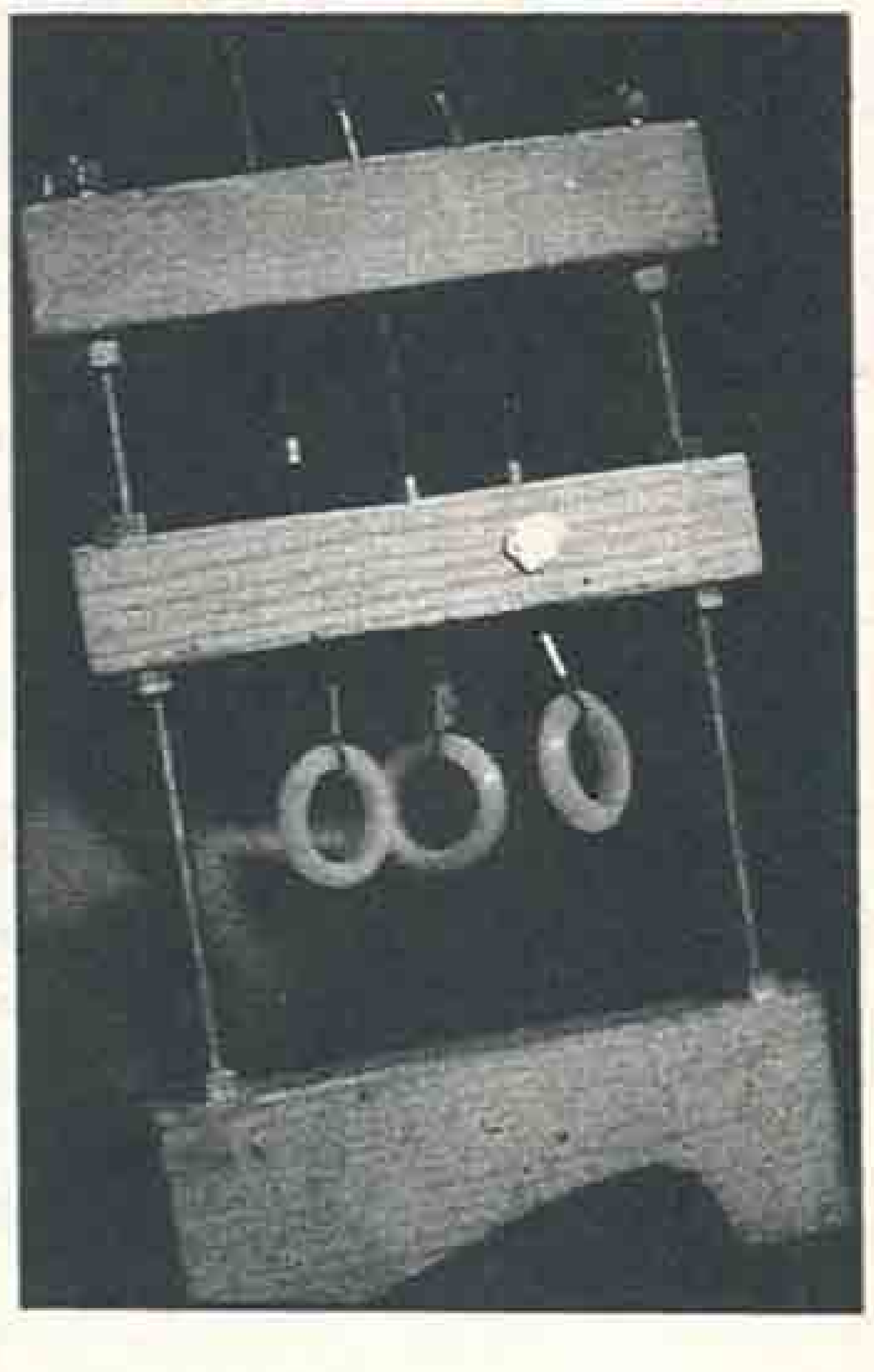


Photo: Copyright Caglione & Drexler

Sava Industries Inc.
70 Riverdale Road
Riverdale, NJ 07457
(201) 835-0882
Cables, housings, cutters, fittings. They seem to have everything in the way of cable. $50 minimum. They can be very slow.

Schwinn Sylmar
13211 Gladstone Avenue
Sylmar, CA 91342
(818) 367-1879
"Easy-glide" cable housing comes with Teflon liner. It's great stuff.

DENTAL SUPPLIES

Davis Dental Supply Co.
13056 Saticoy Street
North Hollywood, CA 91605
(818) 765-4994
Alginate, acrylics, false teeth sculpture materials, dental trays, fast-set plaster bandages, etc.

Healthco Inc.
25 Stuart Street
Boston, MA 02116
(617) 423-6045
Alginate, etc.

Jelenko
99 Business Park Drive
Armonk, NY 10504
(800) 431-1785
Polishing bits ("Berlews") that can be used in a Dremel tool on acrylic teeth. Also casting materials.

Lang Dental Manufacturing Co. Inc.
2300 West Wabansia Avenue
Chicago, IL 60610
(312) 486-5264
Jet Dental Acrylic used for making realistic teeth.

Teledyne Getz
1550 Greenleaf Avenue
Elk Grove Village, IL 60007
(800) 323-6650
Alginate

HAIR, ARTIFICIAL FUR AND WIG SUPPLIES

Alcone Co. Inc.
5-49 49th Avenue
Long Island City, NY 11101
(718) 361-8373
Alcone supplies, N.S.D. synthetic and crepe hair in a variety of colors.

Bob Kelly Wigs Inc.
151 West 46th Street
New York, NY 10036
(212) 819-0030
High quality wig rentals. Also sells "loof" hair. Unblended Yak hair, $18 an ounce.

DeMeo Brothers Inc.
39 West 28th Street
New York, NY 10001
(212) 679-9728
Wig making supplies and human hair. Two-ounce minimum order. If you send a sample, they will match the color.

Zuder Brothers Inc.
10 Henry Street
Freeport, NY 11520
(516) 379-2600
Wig making supplies and human hair.

TDI Hairpiece Co.
8164 Florin Road
Suite H
Sacramento, CA 95828
(916) 381-6161
Wig making supplies and human hair. If you send a sample, they will match the color. Sells less than 1 ounce.

Ideal Wig Co.
37-11 35th Avenue
Astoria, NY 11101
(718) 361-8601
Inexpensive wigs and hairpieces made of Kanekalon material.

National Hair Technologies
PO Box 269
Lawrence, MA 01842
(508) 686-2964
Stretch fabric with artificial hair attached. Material is suitable for use on animal suits. Also sells loose synthetic hair for about $10 an ounce. Rick Baker used NHT's hair on *Greystoke*.

The Big Four Pile Fabrics
75 Franklin
New York, NY 10013
(212) 966-2466
Dozens of styles of artificial fabric-based fur. No catalog available. All sales over-the-counter.

Van Dyke Supply Co.
Glass House
Woonsocket, SD 57385
(605) 796-4425
Artificial fabric-based furs by the yard.

LAB, OFFICE, AND STUDIO EQUIPMENT AND SUPPLIES

Arrow Star
657 William Street
Lynbrook, NY 11563 or
20425 South Fordyce Avenue
Carson, CA 90810
(800) 645-2833
Shelving units, worktables and many varieties. Ask for their 114-page catalog.

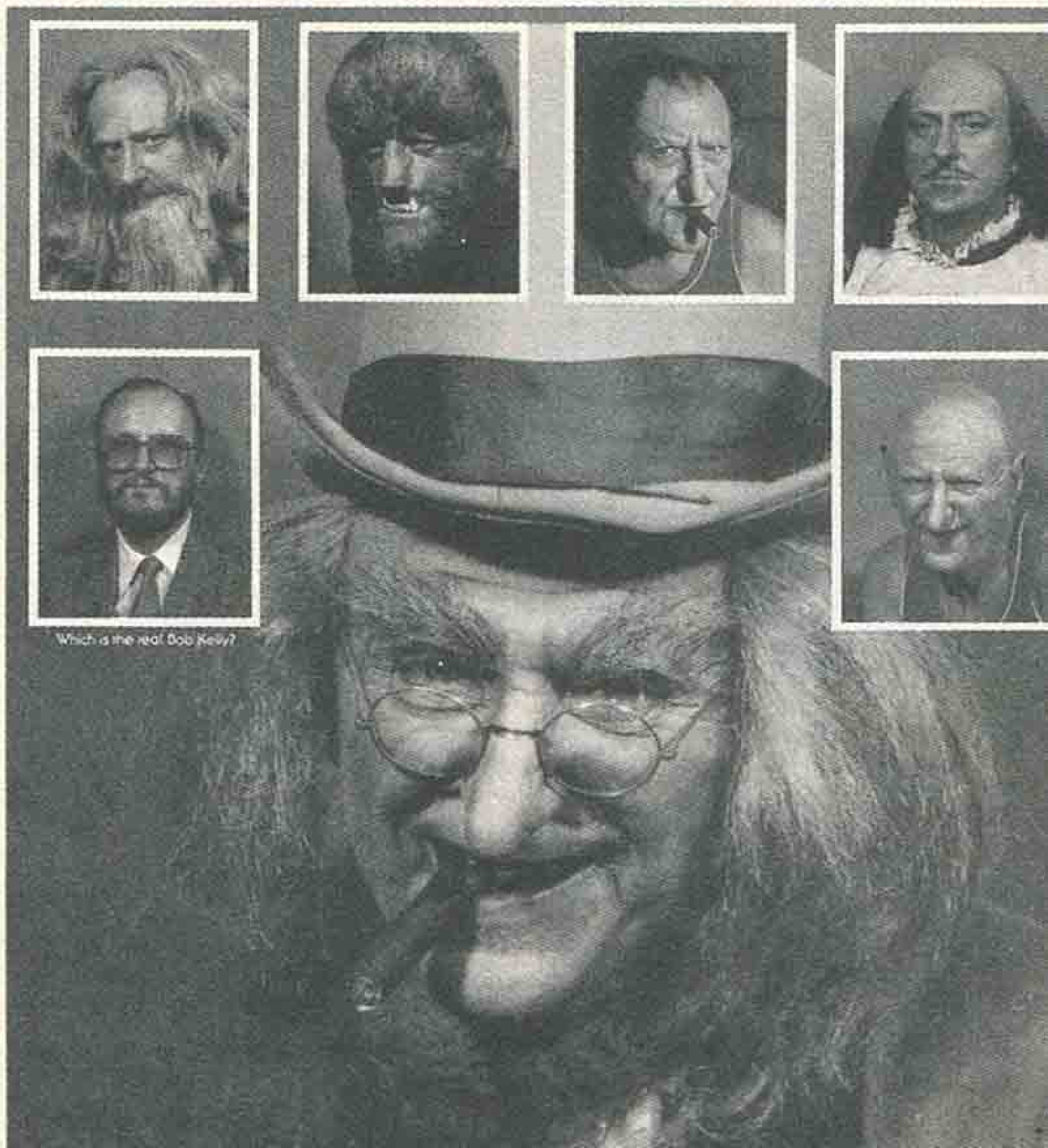
C & H Buyers Guide
400 South 5th Street
PO Box 04499
Milwaukee, WI 53204
(800) 558-9966
Storage racks, shelving, office furniture, safety equipment, large selection of air compressors. Ask for their 131-page color catalog.

Eastern Scale Co. Inc.
1053 Pennsylvania Avenue
Linden, NJ 07036
(201) 486-4433/4
Ohaus precision triple-beam balance scales.

Edmund Scientific Supply
101 East Gloucester Pike
Barrington, NJ 08007-1380
(800) 257-6173 or (609) 573-6241
Interesting, hard-to-find, offbeat items including motors, tools, magnets, front surface mirrors, projectors, unique lighting equipment, photo accessories and rear projection materials.

Fidelity Products Co.
5601 International Parkway
PO Box 155
Minneapolis, MN 55440-0155
(800) 328-3034
Office equipment, furniture, storage units large and small, shelves and filing systems. A 128-page color catalog is available.

Photo: Courtesy John Dods



Which is the real Bob Kelly?

Hobart Corp.
711 World Headquarters Avenue
Troy, OH 45374
(513) 332-3000 or (513) 335-7171
High quality, large capacity electric mixers commonly used for foam-rubber production. Very expensive.

Markson
10201 S. 51 Street Suite 100
Phoenix, AZ 85044-5399
(800) 528-5114
Ph meters, timers, multiple outlet strips, storage containers and cabinets, scales, etc. Ask for their 88-page color catalog.

Resnick Scale Co.
40 Wooster Street
New York, NY 10013
(212) 925-4041/4066
Carries Ohaus triple-beam balance scales.

Techni-tool
5 Apollo Road
PO Box 368
Plymouth Meeting, PA 19462
(215) 825-4990
Tools, including many useful small tools, tool cases and kits, soldering guns, scissors, cable cutters, gauges, and 101 different kinds of tweezers!

MAKEUP MATERIALS AND SUPPLIES

Alcone Co. Inc
5-49 49th Avenue
Long Island City, NY 11101
(718) 361-8373
Alcone carries a vast array of two-dimensional and prosthetic makeup supplies and wigs. Ask for their new "prosthetic catalog," which includes everything you need for life masks and foam prosthesis. Service is usually very fast. Large catalog available.

NET 16 U.S. FL OZ (1 pt) 473 mL
DOW CORNING
355
Medical
Adhesive
Pros-Aide Ad

Photo: Copyright KNB EFX Group

Body Parts
PO Box 503
Newton Center, MA 02159
(617) 527-9289
Sells foam injection products.

Borge Pharmaceuticals
6234 Ferris Square
San Diego, CA 92121
(619) 452-3100
Gelatin. Ask for Photo-Studio Grade.

Callahan Chemical Co.
200 Industrial Avenue
PO Box 29
Ridgefield Park, NJ 07660
(201) 440-9000
Carries gelatin and glycerin used to make gelatin prosthetics. Also, Methocel, a powdery thickening agent for making K-Y Jelly type goop.

City Chemical
132 West 22nd Street
New York, NY
(212) 929-2723
Glycerin and gelatin

Fiberbilt
601 West 26th Street
New York, NY 10001
(800) 847-4176
Many types of quality makeup cases. Color catalog.

Frends Beauty Supply Co.
5270 Laurel Canyon Boulevard
North Hollywood, CA 90607
(213) 877-4828
Carries Burman foam latex and full line of pro makeup supplies.

The Makeup Place
1147 East Broadway
PO Box 155
Glendale, CA 91205
(213) 669-1161
Some prices are below Alcone's. They carry most major brands.

Research Council of Makeup Artists Inc.
PO Box 850
Somis, CA 93066
(805) 388-1136
This is Vincent Kehoe's Company, selling good quality, but expensive makeup materials designed to appeal to professional makeup artists. $50 minimum.

MODELS AND REFERENCE MATERIALS

Carolina Biological Supply
2700 York Road
Burlington, NC 27215
(800) 334-5551
This is the Sears catalog of natural sciences. Skulls, skeletons, preserved animals (you name it), books, slides, etc. Their 1,000-page color catalog is spectacular.

Wards Natural Science Establishment
PO Box 92912
Rochester, NY 14692
(716) 359-2502
Skulls, skeletons, etc.

MOLDING AND CASTING MATERIALS

A-R Products
8024 Westman Avenue
PO Box 4312
Whittier, CA 90606
(213) 695-3008
Latex rubbers and pigments for same. Also, plastic moldmaking materials.

Adhesive Products Corp.
1660 Boone Avenue
Bronx, NY 10460
(212) 542-4600
RTV rubber (silicone), Monzini casting resin, liquid latex, polyester resins.

Alcone Co.
(see under Makeup Supplies)
Sells Ultracal 30 and Hydrocal PMC 724 moldmaking materials. Has new Woodbridge Foam Latex.

BJB Enterprises Inc.
13912 Nautilis Drive
Garden Grove, CA 92643
(213) 598-7777 or (714) 894-0647
Makes the popular "Skinflex" material, a polyurethane specifically made to simulate flesh. Also, good cold foams, (hard and soft) epoxy resins, pigments and releases.

Cabot Corporation
950 Winter Street
Waotham, MA 02254-9073
(617) 890-0200
Sells Cab-O-Sil, a thickening agent commonly used with silicones, polyurethanes, etc.

Cementex Latex Corp.
480 Canal Street
New York, NY 10013
(212) 226-5832
A selection of latex formulations, including L-200 which is used with #64 filler to achieve any degree of stiffness or flexibility.

Freeman
43 Montgomery
Belleville, NJ 07109
(201) 759-5700, and:
Paramount, CA (800) 325-2100
Milwaukee, WI (800) 558-0866
Cleveland, OH (800) 362-2000
Fort Worth, TX (800) 433-5525
Roseville, MI (800) 345-9259
Carries nine kinds of plasters including Ultracal 30, Hydrocal B-11, and pottery plaster. Call for their catalog "Pattern shop repair, reproduction, and finishing materials."

IASCO
5724 West 36th Street
Minneapolis, MN 55416
(612) 920-7393
Large selection of hard and soft moldmaking materials and plastics. IASCO also sells vacuform machines.

Knickerbocker Plastic Co.
588 Myrtle Avenue
Brooklyn, NY 11205
(718) 638-7355
Sells Hydrocal and Ultracal.

Polytech
949 Fairway Drive
City of Industry, CA 91789
(714) 594-2300
Sells polyurethane casting and mold materials, including the widely used PT 1014 FR Soft Polyfoam which Carl Fullerton used for *Return of Swamp Thing*.

Zeller International
Maine Street PO Box Z
Downsville, NY 13755
(607) 363-7792
Sells many moldmaking/specialty FX including Fleshtex, a fleshlike polyurethane.

Silicones Inc.
PO Box 363
High Point, NC 27261
(919) 886-5018
Silicone moldmaking materials, including G.I. 1000 which Rick Baker used for *Greystoke*.

Defender Industries
255 Maine Street
PO Box 820
New Rochelle, NY 10802
(914) 632-3001
Distributes polypropylene cloth, a safer alternative to fiberglass. ($5.35 a yd.)

R & D Latex Corporation
5901 Telegraph Road
Los Angeles, CA 90002
(213) 724-6161
Sells a popular brand of moderately priced foam latex kit. Easy to use. Good for beginners.

Smooth-on Inc.
1000 Valley Road
Gillette, NJ
(201) 647-5800
Sells the widely used PMC-724 (still used for bladder FX), polyurethane moldmaking material and many other moldmaking materials.

Westwood Ceramic Supply
1440 East Lomitas Avenue
City of Industry, CA 91746
(818) 330-0631
Liquid latex and casting plasters.

SCULPTURE AND ART SUPPLY

Art Supply Warehouse
360 Main Avenue (Route 7)
Norwalk, CT 06851
(800) 243-5038
Note: It can be vastly cheaper to order acrylic paint from a place like Art Supply Warehouse than to buy it at your local art supply store.

Photo: Copyright Michael Burnett

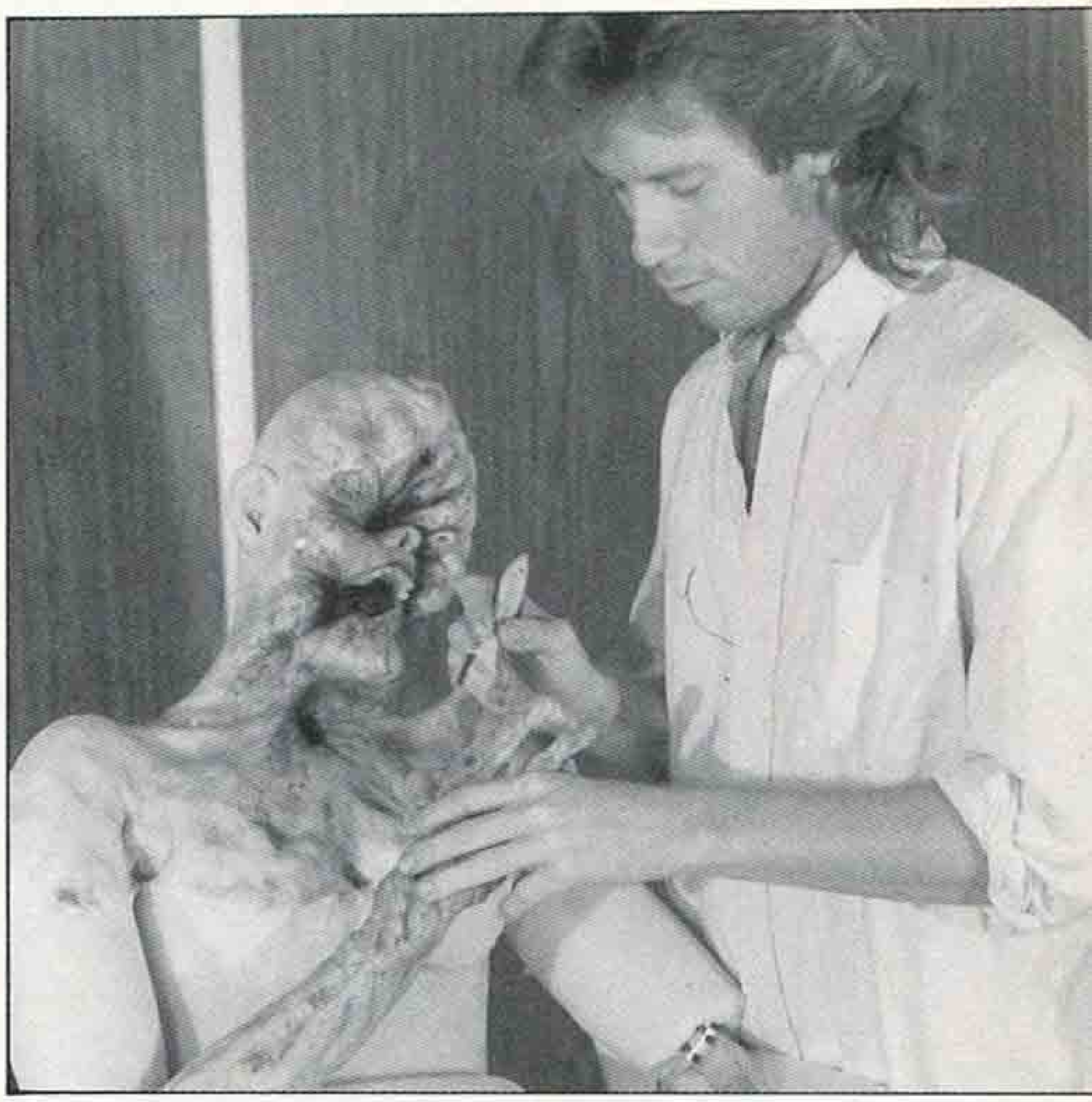


Photo: Courtesy Tony Gardner

Dick Bick
PO Box 1267
Gailsberg, IL 61401
(800) 447-8192
Large selection of commonly used artists' supplies.

The Friendly Plastic Co.
2888 Bluff Street #233
Boulder, CO 80301
(303) 530-5115
Sells Friendly Plastic granules. They soften in warm water and remain workable like clay for about one minute. Now available in colors.

Polyfoam Products
9420 Byron Street
Schiller Park, IL 60176
(312) 678-4836
Sculpey and Super Sculpey (works like clay, gets hard when baked).

Sculpture House/Standard Clay Mines
National Art Building
30 East 30th Street
New York, NY 10016
(212) 679-7474
Good quality Roma Plastilina clay is widely used in the industry. Also, large selection of sculpture tools. Prices generally very high. Service is good.

RELEASE AGENTS

Note: Almost every company in the preceding listing sells release agents for their products, so do Sculpture House (see under Art Supply) and Alcone (see under Makeup).

Here are two suppliers that make releases and nothing else. Both tend to be *very* free with samples.

Frekote Inc.
A division of Dexterhysol Company
164 Folly Mill Road
Seabrook, NH 03874
(603) 474-5541
They seem to have a release for every purpose, all available in aerosol cans.

Price-Driscoll Corp.
75 Milbar Blvd.
Farmingdale, NY 11735
(516) 249-4200

RADIO CONTROL MATERIALS

America's Hobby Center
146 West 22nd Street
New York, NY 10011-2466
(212) 675-8922
Retail store that sells Futaba attack radio control units from around $80.

Futaba Co.
555 West Victoria Street
Compton, CA 90220
(213) 737-9610
Sells the commonly used Futaba radio control units. Call for local distributor.

Radio Control Modeler
144 West Sierra Madre Boulevard
Sierra Madre, CA 91024
(818) 355-1476
Monthly magazine full of useful info and ads of possible interest to FX artists.

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___ WITCH TE116 $39.95
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___ GUSHER TE123 $29.95
___ SIMON TE124 $29.95
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___ CUT OFF LEG FA111 $29.95
___ MANGLED TE122 $29.95

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RETURN OF SWAMP THING
Fun film or comics fan's nightmare?? You be the judge!!!
America's #1 HORROR magazine
Gorezone
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Stephen King's goriest movie ever!
The making of PET SEMATARY
Previews of latest releases
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Is splatter dead?
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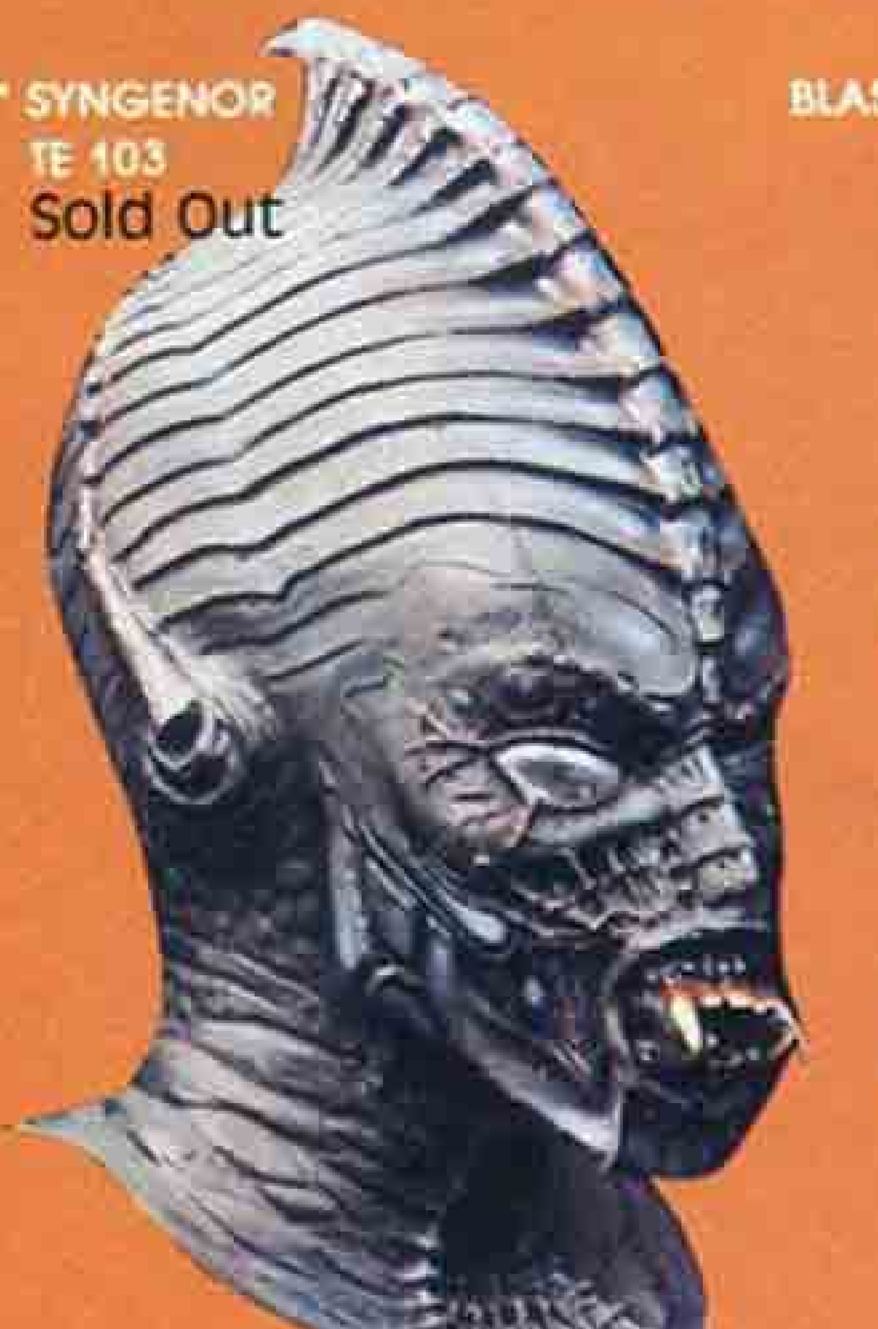
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